The Malpractice Dilemma—What It's Doing to Doctors

Stew Leonard's—The Disney World of Supermarkets

NEW YORK

OBSESSION

KODAK SAFETY FILM 5018
1A

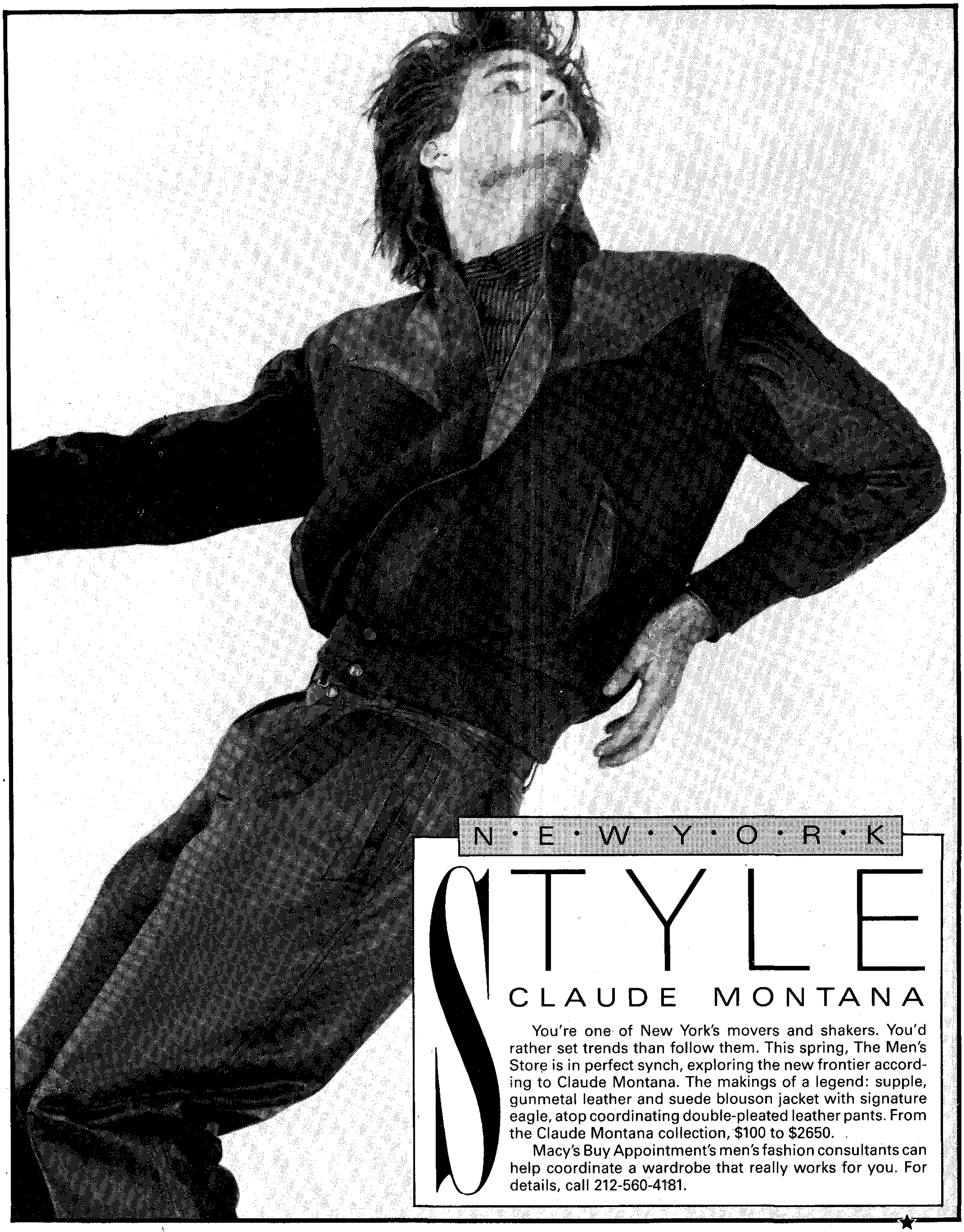
The Murder Of an Elusive Beauty

By Patricia Morrisroe

MODEL PIROSKA LANTOS

TOYOTA

[illegible]



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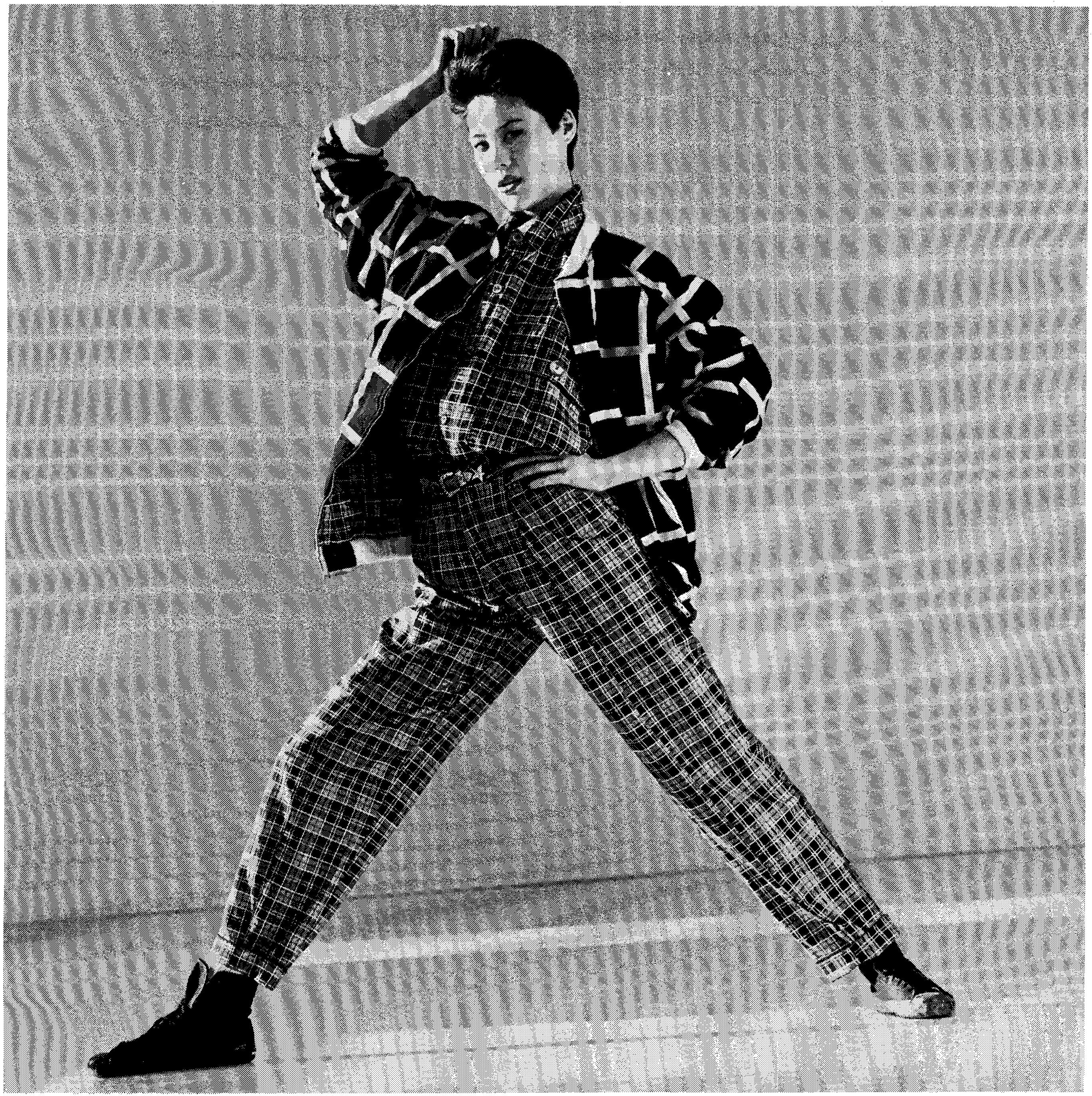

SFA Today

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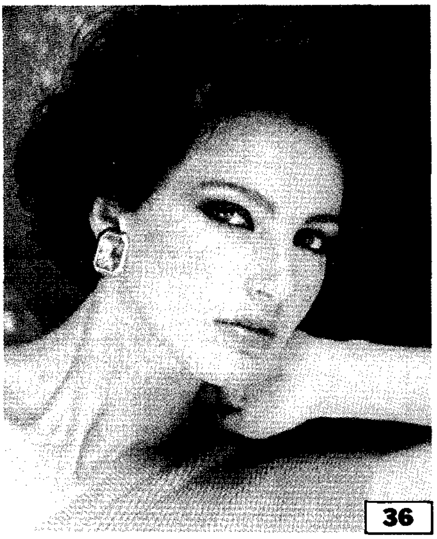

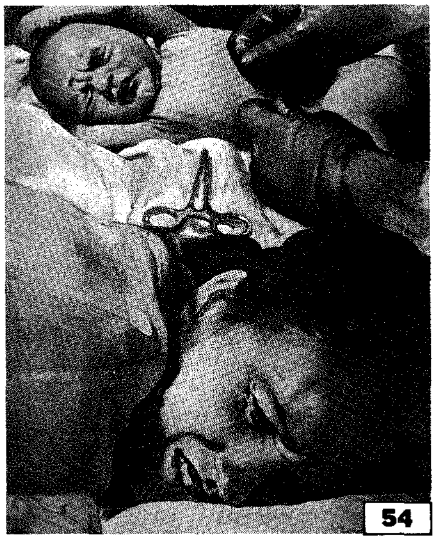

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Obsession
By Patricia Morrisroe

Piroska Lantos, 29, had an obsession—leaving her native Hungary to become a top fashion model in America. George Senty, 62, also had an obsession—Piroska Lantos. The two carried on a long-term affair in Budapest and Paris; last year, Lantos came to New York. She was an immediate success. But Senty, who'd presented himself as a renowned photographer, was in fact a failure. Lantos soon tired of the affair and attempted to end it. On January 1, Senty, Lantos, and a friend went out to dinner, returning afterward to Senty's Tudor City apartment. Two days later, the three were found shot to death—almost certainly by Senty.

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By Katharine Davis Fishman

Nearly 100,000 customers go through Stew Leonard's enormous dairy store in Norwalk, Connecticut, each week. They buy 75,000 croissants a week and 21,840 tons of poultry each year; altogether, the store has annual sales of $80 million. But volume is not the only thing that makes Leonard's unusual. For one, Stew and his four children stock only 700 items, compared with the average supermarket's 15,000. For another, there's the heart of the store, a glass-enclosed dairy plant. And then there are the cows.

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By Susan Squire

New York is in the middle of a doctors'-insurance crisis. Recently, the state approved a 52.3 percent increase for one malpractice-insurance carrier and suggested that it be used as a guideline for other insurers. Soon, physicians in the highest-risk specialties will be paying between $40,000 and $110,000 a year for insurance. And the high cost of insurance means that more doctors are practicing defensive medicine—and that fewer doctors may be practicing at all.

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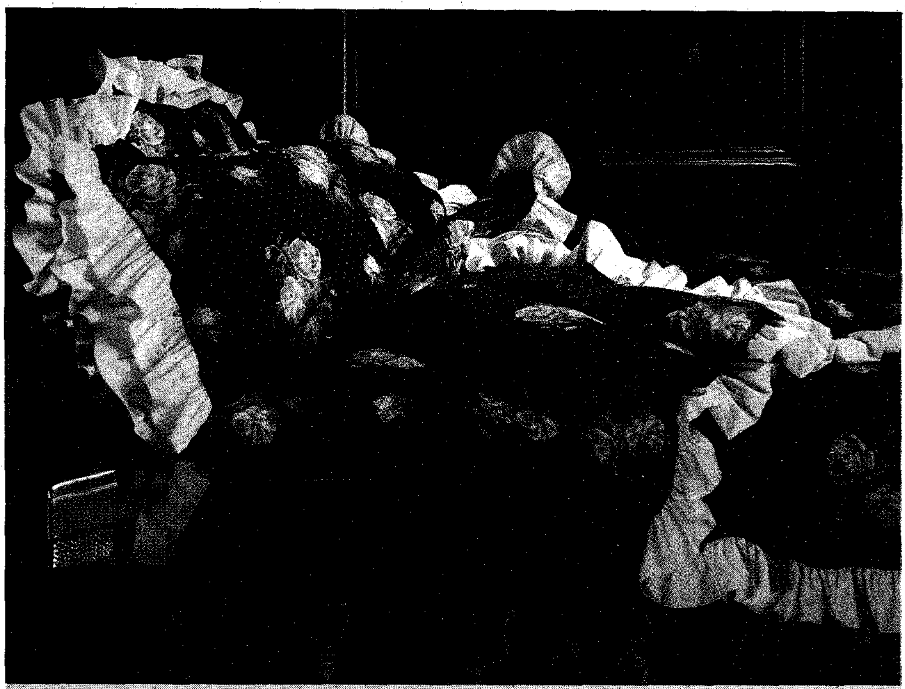

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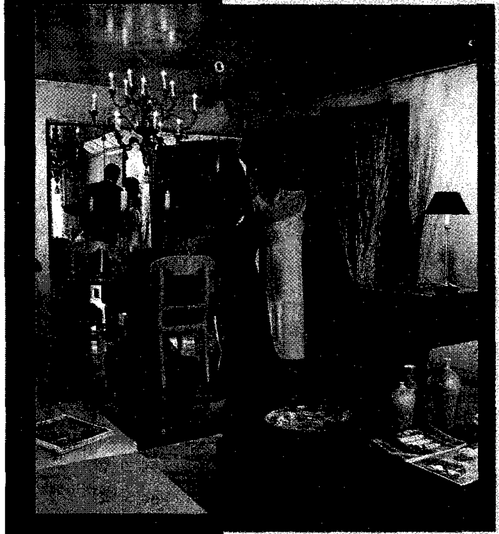

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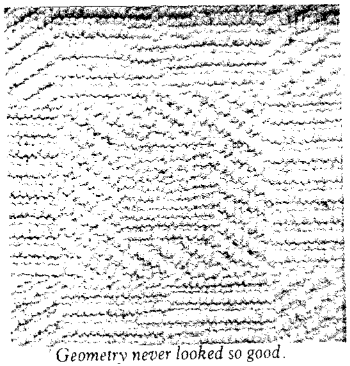

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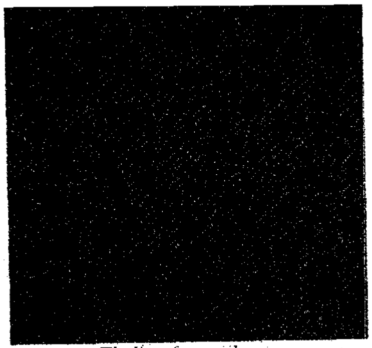
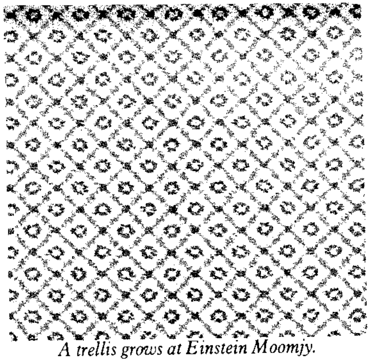
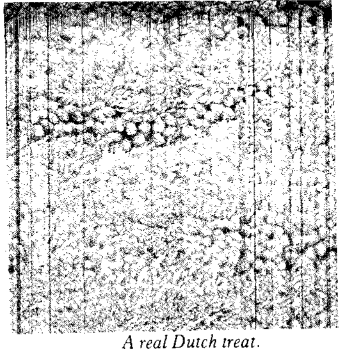


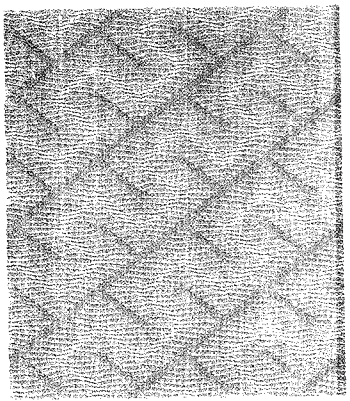
The lines form to the rear.



A trellis grows at Einstein Moomjy.



A real Dutch treat.



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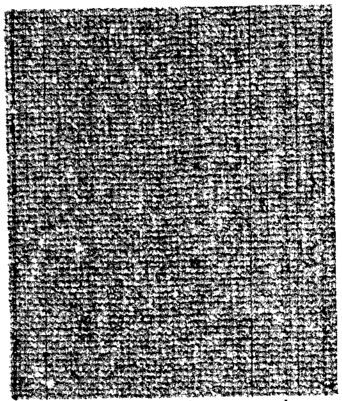

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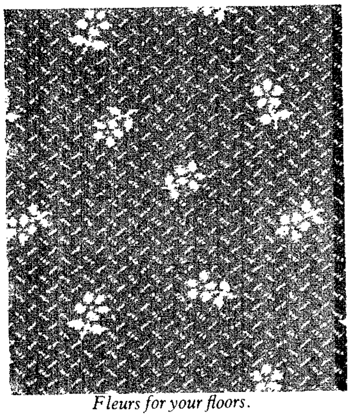

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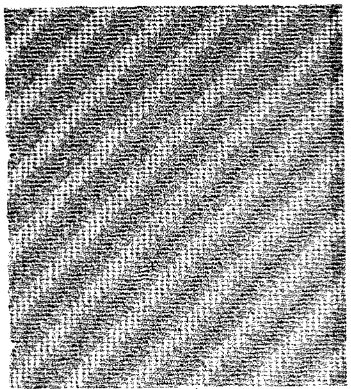
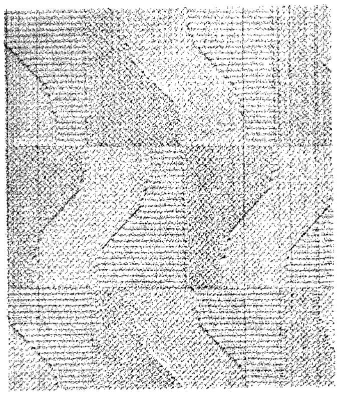


Earn your stripes.



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-T. Einstein

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Retail.

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Retail.

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Retail.

I can get you a graduate (summa cum diagonal) of the Bauhaus School of Design (Class of '84) and a proper English weave that was left back. Way back to the Victorian Age.

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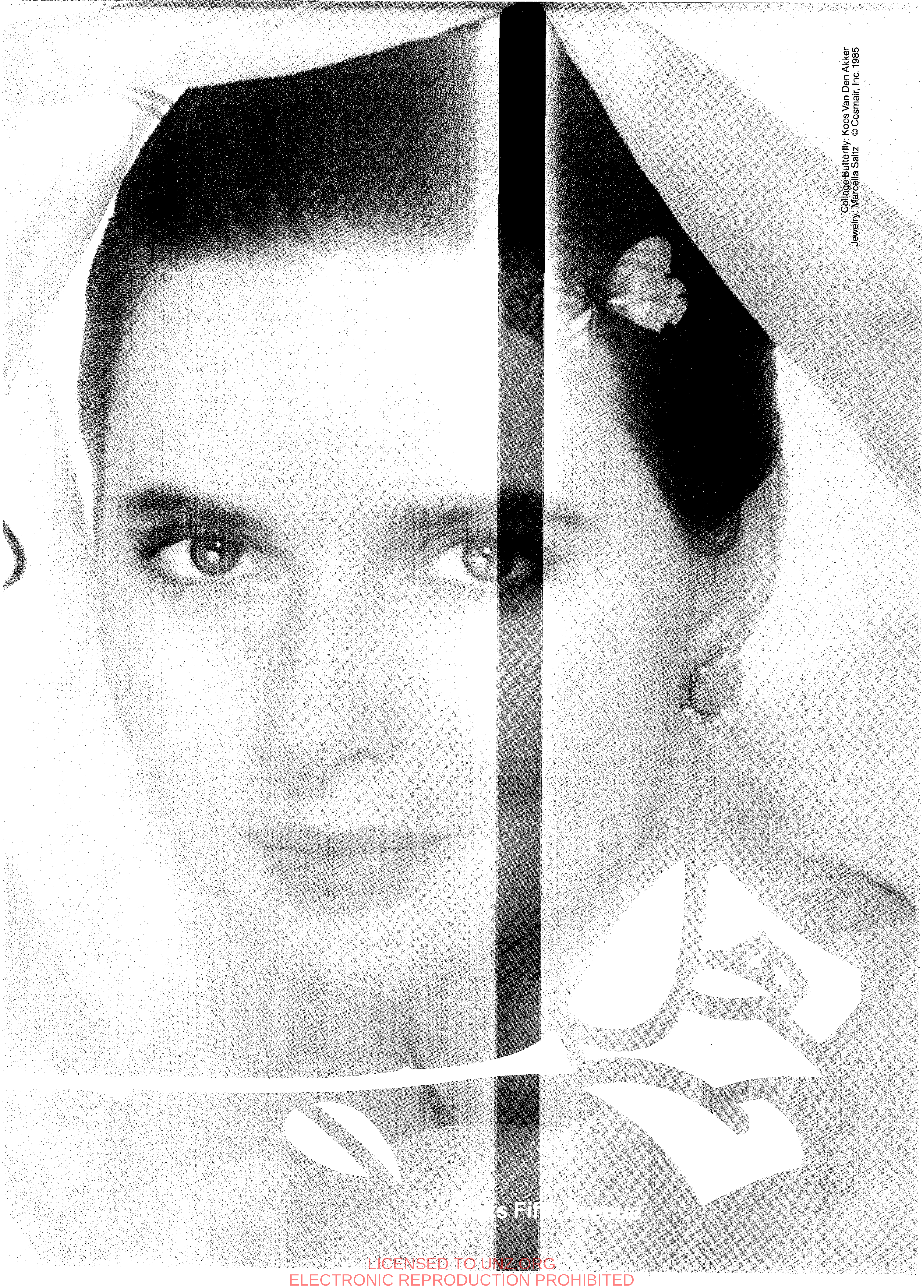
Saks Fifth Avenue

Collage Butterfly: Koos Van Den Akker
Jewelry: Marcella Saltz © Cosmair, Inc. 1985

LETTERS

Bernie Goetz

WHILE MYRA FRIEDMAN'S ARTICLE "MY Neighbor Bernie Goetz" [February 18] dispelled some of the mystery and myth surrounding Goetz, it left some important questions unanswered. In choosing Friedman as his confessor, did Goetz not carefully consider her profession? Although Goetz is often pictured as a loner, it's hard to believe that he contacted no one but Friedman—a casual acquaintance—during a period that included both Christmas and New Year's. Perhaps he chose her as an indirect way of putting his case before the public. Like many New Yorkers, I remain basically sympathetic to Goetz. But Friedman's article makes me wonder whether the image we've been fed of a shy, scared victim should not be amended to include characteristics such as shrewdness and remarkable foresight. After all, Goetz told Friedman how he "beat [the system] good" by feigning psychosis during the Vietnam War.

Francine Kirsch
Queens

OH, HOW I IDENTIFY WITH GOETZ'S FEAR and anxiety. I zigzag in the streets and switch subway cars. I wish someone would tell me, when you're accosted in a New York subway by four youths who are obviously up to no good, when are you supposed to defend yourself? Before the screwdriver pierces your heart or after?

Violetta Landek
Manhattan

GOETZ IS QUOTED IN THE FRIEDMAN transcripts as having seen a Civil Liberties Union lawyer on television who called his response uncivilized. He was most likely referring to some comments that I made.

I pointed out that many New Yorkers have a burning need for revenge when they or their loved ones are victimized. I also said that the difference between those New Yorkers and Goetz is that most of them refrain from taking the law into their own hands.

Of course, after a crime, we all wish we had acted like Dirty Harry. That is why revenge movies have such innate appeal. We can jut our jaws and identify with heroes. But there is a big difference between feeling the emotion of revenge and actually shooting a fleeing aggressor in the back. The difference is between responding in a civilized way and acting, as Goetz said, "viciously and savagely."

We are lucky that most people curb their animal instincts and avoid unnecessary violence. Four young men are unlucky that Goetz did not. Instead of pretending that the Goetz case is a revenge movie, we ought to realize that a genuine tragedy has occurred.

Richard Emery
New York Civil Liberties Union
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

I HAVE CONFLICTING EMOTIONS REGARDing Goetz. I wholeheartedly support what he did. I believe that in a similar situation I would have done the same thing. The victim who was carrying a screwdriver was not planning to fix a TV. But the incident also scares me. I often dress in jeans and a T-shirt, because I feel comfortable in them, and, because I'm not built like a football player, I carry a knife for protection. Suppose I had been on the subway with Goetz and he had shot me. The police would have found what looked like a punk with a knife.

Michael A. Ginsberg
Reading, Pa.

FRIEDMAN IS NOT A NEIGHBOR I WOULD hope to have. Why would someone tape a conversation with a friend who turned to her for help and not tell him until the tapes were turned over to the grand jury? Why didn't she just say, "This is something I'd rather not be involved in," and hang up when he first called? Could it be that her involvement and her questions about Vietnam and whether Goetz was sorry were aimed toward eventually writing an article? It's wonderful if the tapes helped the grand jury decide on Goetz's innocence. Nevertheless, it's sad that a phone call from a friend in need results in a surreptitiously taped conversation.

Mary Leigh Marinelli
Marblehead, Mass.

Myra Friedman replies: I regret that there is misunderstanding of my taping of Bernhard Goetz. But the recording, my questions, and my involvement were not dictated by venal motives. That I am a writer is, of course, a fact of my life. Given my profession and the extraordinary coincidence that my recorder was on my night table in preparation for an upcoming interview, it would have been unnatural for me not to have recorded words so central to a tragic event of such obvious social magnitude. As for the suggestion that I could have refused involvement, I can only say, 'How cruel could someone be?' Whatever I may think of what occurred in the subway, I would not have refused to be involved, with or without recorder at hand. I hope to have considerably more to say about this highly complicated matter in a lengthier context.

Budget Fuss

BROCK BROWER'S "AMAZING GRACE, THE Budget Basher" [February 18] is one of the most incisive interviews with Peter Grace I've read. It is most unfortunate that the Reagan administration has given only lip service to the Grace Commission report. If Reagan were serious about reducing the horrendous government deficit, he would deep-six the Energy Department and establish in its place a Department of Conservation. The conservation agency would have Cabinet rank, and Grace would be the first secretary of conservation. The cost to the government would be minimal because the ranks could be filled on a rotating basis with many of the executives who worked on the Grace Commission report. The resulting reduction in government waste would be enormous. Grace would be able to wage a victorious war against the spending junkies who are hooked on wasteful programs.

Thornton L. O'glove
Englewood Cliffs, N.J.

I THOROUGHLY ENJOYED BROWER'S BALanced article on Grace. The one element that was missing was a discussion of Grace's penchant for use of anecdotal horror stories and catchphrases to overstate his case. Nowhere is this more apparent than in his public assertions and so-called findings regarding federal-civil-service retirement. Examined against the hard facts, his arguments fall like a stack of dominoes.

L. J. Andolsek
President, National Association of
Retired Federal Employees
Washington, D.C.

Picking Up Etiquette

SEYMOUR BRITCHKY'S RESTAURANT REview of Akaihana ["North by Northwest," February 18] contains points of etiquette that might make one "belong" on the Upper West Side, not in Tokyo. Anyone who has spent time in Japan knows that sushi is properly eaten with the fingers, the fish side down and touching the tongue. No wonder the author found "the sometimes fragile sushi bundles" difficult to handle with chopsticks.

Nancy Lagerquist
Seattle, Wash.

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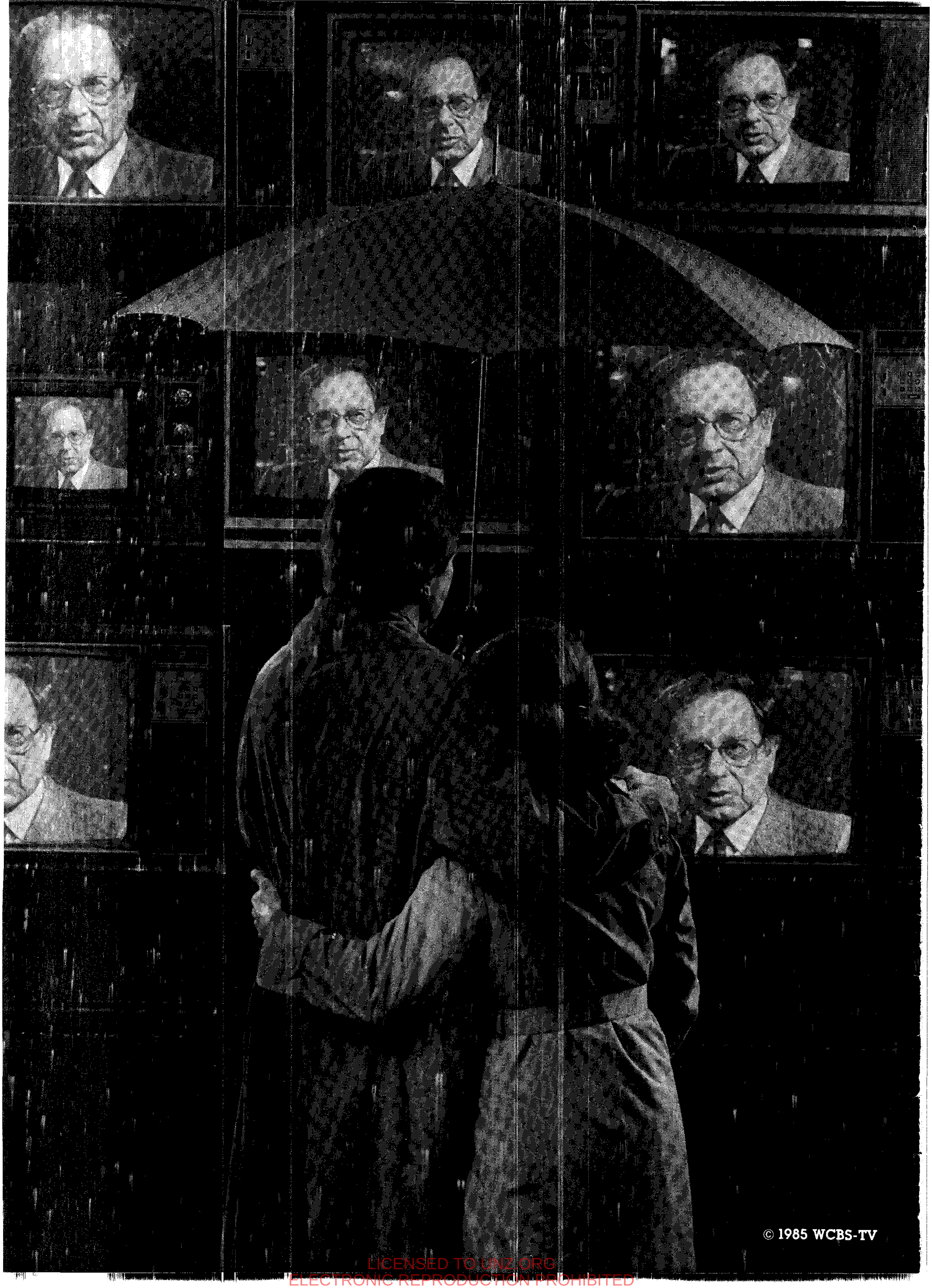

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Public Theater's AIDS Play Has City Hall in a Flap

LARRY KRAMER, THE CONTROVERSIAL screenwriter and author who has excoriated Mayor Koch in the gay press for inaction over the AIDS epidemic, is taking his case to a new stage. A play by him, slamming City Hall and "timid" homosexual leaders, is in rehearsal at Joseph Papp's Public Theater, and, predictably in an election year, feelings are running high.

"Outrageous!" stormed a top city-agency official. He charged that Papp, who opposed razing theaters to make way for the Marriott Marquis hotel, has had a "long and negative" relationship with Koch and is producing *The Normal Heart* "to get revenge on the mayor. There is no other mayor who has such a terrific record on the AIDS crisis."

But Mel Rosen, director of the state's AIDS Institute, defended some of Kramer's complaints, saying, "It's not that [the state's] doing a lot. It's that we're the only ones doing anything."

In the script, a volunteer "organization"—based on Gay Men's Health Crisis, cofounded by Kramer—is afraid to take on City Hall because its sympathetically portrayed president "is in the closet" and a board member "works for the health department." GMHC's real-life president hid his homosexuality until recently, and the group has three city employees on its board, including a manager in the Health Department.

"That's not the reason we weren't as aggressive as [Kramer] would have liked," countered GMHC executive director Rodger McFarlane. "We have to work *through* the city to help AIDS victims." But McFarlane said some of the play's gripes mirror fact. For instance, in the script it takes nineteen months for "the organization" to meet with the mayor. "It was an obscenely long time before we got a meeting with Koch," McFarlane said. City records on the meeting weren't available.

According to McFarlane, apart from a failed home-care project, a $41,000 grant to GMHC is the city's only specific AIDS funding this year. San Francisco, with about three times fewer AIDS victims than New York, has set aside $7.4 million.

Papp insisted that he doesn't put on plays out of spite, but city officials weren't mollified. Said health commissioner Dr. David Sencer, Kramer's figures ignore $37.5 million that it costs the city to keep AIDS patients in hospitals (San Francisco's figure does not include the cost of hospitalization, either), $250,000 for new equipment at the city's lab, $360,000 to be spent on blood-testing, and $175,000 for a new counseling hot line. The official said that help with housing is on the way and that much other city spending isn't broken down.

The play starts previews March 29.

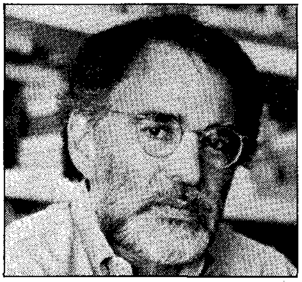
Abortion Going Public

THOUSANDS OF AMERICAN WOMEN WILL be asked this spring to tell Congress the intimate details of their decision to have an abortion, as part of a pro-abortion group's campaign to "emotionalize" the issue.

Letters from the women will be part of the "spring offensive" by the National Abortion Rights Action League, said NARAL spokeswoman Emily Tynes. "People's sympathies are lying more and more with the fetus" because of graphic demonstrations by anti-abortionists, she contended. The plight of the women involved is "being left out of the debate altogether."

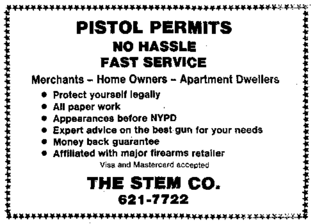
NARAL and other groups behind the $200,000 campaign hope women will identify themselves in the letters, which may be published in the *Congressional Record*. The appeal is not the first of its kind: In 1971 and 1972 campaigns, 400 prominent women, including Catherine Deneuve and Gloria Steinem, declared they had had abortions.

Won't going public leave the average woman open to embarrassment and employer pressure? Using their full name is optional, Tynes said, "but it makes our case stronger if we can use names. We realize in some places there is still a social stigma [attached to abortion], but there are many women willing to speak out."



Kramer: *Rehearsing his case.*

Steinem: *Went public in '72.*



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Brokers Solicit Gun Biz

PISTOL-PERMIT BROKERS SEEM TO BE FANning civilian gun fever as much as Bernhard Goetz is, advertising their services and in some cases soliciting them door-to-door.

In one case last week, a businesswoman complained to Lieutenant William Plackenmeyer of the Police Department's gun-permit unit that a permit-company representative had "whipped her office into a frenzy," collected a $475 fee, and refused to issue a refund when her office changed its mind the next day. The company, which may have violated the city's consumer-protection laws, did not return *New York*'s calls. Said Plackenmeyer, "It's sad to see people's fears played with, and anyone who can fill out forms can apply just as easily himself."

Michael Zerin, head of another firm, the Stem Pistol Permit Company, disagrees. "Most people don't know how to get a permit, especially faced with red tape and rude and apathetic police." He said Stem doesn't sell door-to-door and refunds money if a permit isn't obtained. But he has begun advertising in the *Times*, because "after Goetz, I realized an important audience wasn't being reached. The people who read page 2 of the *Times* are not the people who read my ads under the box scores in *El Diario*."

Photographs: top, Allan Tannenbaum/Sygma; center, Ron Galella.

A Spooky Set-to

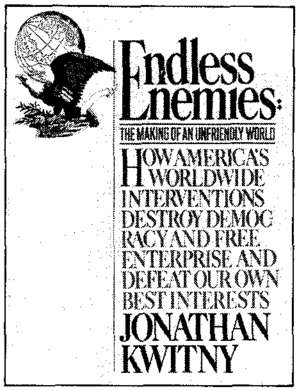
EVER SINCE ONE OF ALEXANDER COCKburn's friends accused another of participating in a CIA coup, Cockburn has been trying to calm the ruffled feathers. But the "accused," former New York *Times* reporter Kennett Love, isn't any too grateful.

In his 1984 book, *Endless Enemies*, the *Wall Street Journal*'s Jonathan Kwitny cited an academic paper Love wrote about the 1953 overthrow of Iran's Mohammed Mossadegh. As the *Times*'s Tehran correspondent, Love hadn't reported any CIA role in the coup, which restored the shah, but his 1960 paper detailed how the agency had "blue-printed" it. Love wrote that he had even sped the outcome by pointing some tank commanders toward the assault on Mossadegh's house.

In his *Nation* column last year, Cockburn argued that Love's help in the coup was inadvertent. He also noted that Love hadn't "submitted" the 1960 account to Allen Dulles, then CIA chief, as Kwitny charged. Rather, he wrote it for a professor at Princeton and sent it to the retired Dulles some years later. Cockburn subsequently urged Love to drop a "libel" suit against, among others, Kwitny and *National Reporter* editor John Kelly, who helped obtain Love's paper.

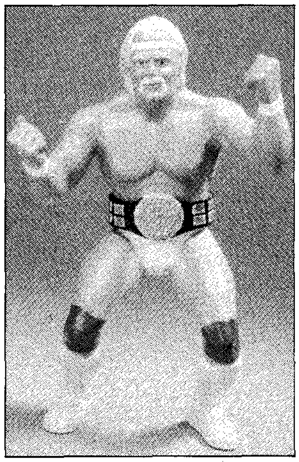
This irked Love further. In a letter in this week's *Nation*, he writes, "My name and supposed doings have been bandied about in your pages . . . with considerable error, beginning with Alexander Cockburn's amicable defense of me." Calling Kwitny a "skunk," the ex-*Times*man writes that his suit is chiefly for copyright infringement, but "I might as well sue him at the same time for [libel]."

The lawyer for Kwitny and Kelly, Harriette Dorsen, said *Endless Enemies* never called Love a CIA agent. But she cited a 1977 *Times* article in which a CIA official says Love ran unpaid "errands" for the agency. Love denies knowingly helping the CIA. Still, said Dorsen, that article is "obviously supportive."


Endless Enemies:
THE MAKING OF AN UNFRIENDLY WORLD
HOW AMERICA'S WORLDWIDE INTERVENTIONS DESTROY DEMOCRACY AND FREE ENTERPRISE AND DEFEAT OUR OWN BEST INTERESTS
JONATHAN KWITNY

Enemies: *Exposed Love's role?*

Persky: *Happily D-listed.*



Kid stuff: *LJN's wrestler doll.*

Sixth Avenue: Looking Up

TO SEE WHERE HIGH RISES WILL RISE NEXT in Manhattan, take a look at the parking-lot-dotted stretch of Sixth Avenue between 23rd and 31st Streets. The City Planning Department certainly is.

The department is recommending that this loft, light-manufacturing, and wholesale-flower area east of Chelsea be rezoned for residential-and-commercial buildings. "The idea is to make more housing available," the Planning Department's Philip Schneider said.

Developers who have held those empty lots for years will surely be pleased, but not some of the people who live or work there. Community Board 5 member Joyce Matz explained, "This has been a valley of lower rents. There's fear that 'upzoning' so close to the Times Square project will push business and residential rents way, way up." Next month, the department will seek Board of Estimate approval for an environmental-impact study.

Hollywood's New 'A' List

ARE *California* MAGAZINE'S "POWER IN Hollywood" ratings, in the March issue, "complete garbage" or "on the mark"?

In grading nearly 500 producers, directors, writers, and actors A to D, based in part on the "black notebooks" of top studio executives, the monthly urged people to read the lists "fast" because "things change." Still, it's already "out-of-date," said one Hollywood insider. "How can you consider [Dino] De Laurentiis an A producer? The list must have been made before *Dune*."

But independent producer Lester Persky wasn't fazed by being D-listed along with Robert Evans, Freddie Fields, and others. "With the writers strike on, I'm happy to make any list at all," he said. "A couple of days ago," he added, "a guy from the A list came over to me in a restaurant and asked if I could help him on a project."

TV Notes From All Over

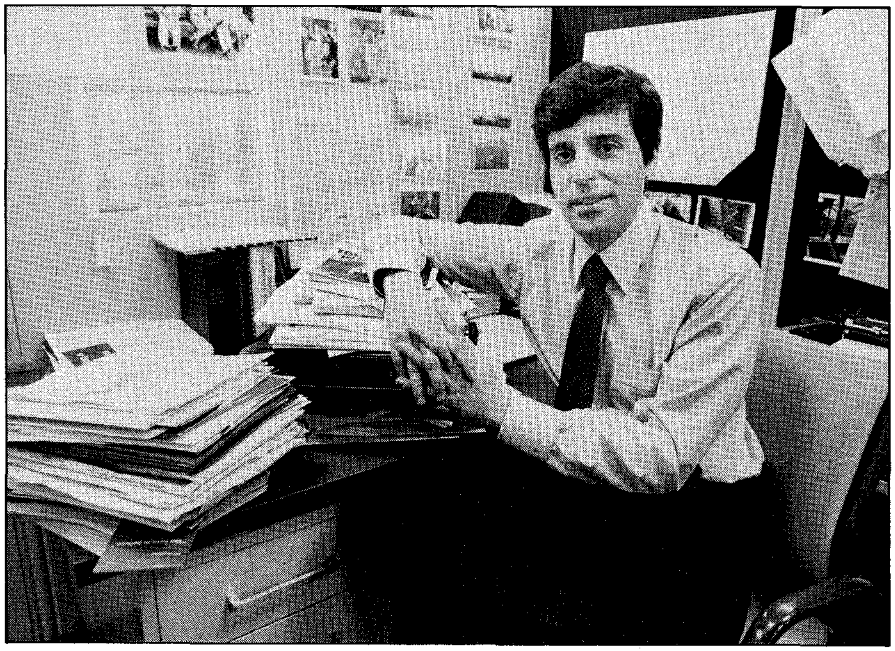
AFTER ABC-TV'S *20/20* showed correspondent John Stossel being hit on the head by professional wrestler Dr. D, the station says Hasbro Bradley, which makes the G.I. Joe doll, asked for a tape of the segment. Concern about the controversial practices Stossel reported on? Nope: "We're doing research to see if kids want a wrestling doll," marketing executive Stephen Schwartz told *New York*. LJN Toys has already decided kids do: That firm will have dolls of five wrestling stars in stores by May. Said Stossel, who may suffer permanent ear damage from being hit, "I agree with psychologists that fake violence may promote real violence—look at what happened to me. Is that right for kids?" . . . *Live at Five*'s heavily publicized fifth-anniversary program, shown a couple of weeks ago, came several months early, some TV insiders allege, to help WNBC-TV get rating points. The anniversary program was shown February 26, the last day of the Arbitron "sweeps" period, when ratings used to set ad rates are compiled. "It wasn't a separate show until September [1980]," said one TV executive who was at WNBC then. "The station moved the anniversary to keep the ratings up during sweeps." Not so, insisted WNBC-TV station manager Hilary Hendler: "*Live at Five* was an evolution. We can't pick one [anniversary] date, but we didn't move it to help ratings. We've been celebrating the anniversary for three years during the last week of February. One of those shows missed sweeps altogether."

Photograph: center, David McGough/DMI.

The Bottom Line/Dan Dorfman

DEBS OF THE YEAR

New Issues Come Back



Rob Natale: *Spotting big winners in emerging stocks.*

THE LAST THING YOU WANT TO HEAR from a cabdriver is a stock tip. But Rob Natale, who drove a cab in the early 1970s and bombarded his passengers with stock advice, is now getting paid to give tips to investors. And he's definitely a guy worth listening to. Recently, he's been super-hot, especially in picking new issues—companies going public for the first time.

What makes Natale newsworthy now is the sizzling comeback of interest in new issues—the same kind of stock that butchered many investors in 1984. One day last week, for example, Pasta & Cheese, the familiar New York food chain, came out at $6 a share. You may not like pasta, but you've got to love that stock. It shot up that day to $14.

Natale, a graduate of Fordham University who reviews movies for *Manhattan Arts* magazine, is convinced that the quality new issue is on the rebound. At 34, he is the editor of *Emerging & Special Situations,* a Standard & Poor's publication that focuses on initial public offerings (IPO's) and special situations (that is, companies experiencing a major turnaround in earnings, taking on new management, eliminating a bad division, or introducing a hot new product).

Last year, together with his sidekick Aldo Mazzaferro, Natale recommended fifteen new issues. (The stocks they pick have to be $5 a share or over.) Eight rose and seven fell, but all told, the fifteen averaged a gain of 31 percent—almost five times greater than the general market. The leaders were Micron Technology, up 167 percent after being recommended; Stuarts Department Stores, up 108 percent; and Ceradyne, up 103 percent. By comparison, an index of up to 50 new issues tracked by S.&P. rose only 2.8 percent last year. And the average over-the-counter stock, as measured by NASDAQ (the National Association of Securities Dealers), fell 11.2 percent. This year, Natale is doing it again. In the first two months, his stock selections are up 32.4 percent. That's more than double the nearly 15 percent NASDAQ gain and almost four times the 8.3 percent advance in S.& P.'s 500-stock index.

Taking some of his own advice, Natale has made himself a big winner. Though he's had his share of losers, he has more than doubled—and at times more than tripled—his money in such stocks as Frawley Corporation, Bastian Industries (formerly Nytronics), Kaibab Industries, Metromail, and Medicine Shop International. (To avoid conflicts, Natale adheres to S.&P. rules that bar him from buying or selling a stock for at least three days after he's recommended an action in it.)

To document his case for an improving new-issue climate, Natale points out that if you had bought the 25 new issues that went public (at more than $5 a share) in January 1984 and held them until year-end, you would have been down 25 percent on your money. From January on, though, the new-issue picture began to brighten. The eight companies that went public in April averaged a 22.2 percent gain by year-end. The nine companies that went public in June shot up an average 41.9 percent by December 31. The seven issues that came out in September rose an average 12.3 percent. And the ten new offerings in December recorded an average gain of 22.4 percent.

Of course, the new-issues market is a risky play. Between late 1982 and mid-1983, hundreds of issues went public—and many later collapsed in price. Despite that weeding-out process, Natale warns, there's still lots of "garbage" out there. But he thinks the public is demanding and getting a better shake, particularly in terms of more reasonable offering prices, lower price-earnings multiples, and, in many cases, decent earnings. People won't accept the overpriced stocks, such as TeleVideo Systems, TERA Corporation, Diasonics, and Columbia Data Products—all of which lost 80 to 90 percent of their values last year.

New issues should also benefit from the rosier tone of the overall market. And Natale's enthusiasm for initial public offerings assumes a continued good market in 1985, with the Dow reaching a high of about 1,450.

If you agree with Natale's enthusiasm, which new issues or special situations do you play? Here are his five favorites, which all have the potential, he thinks, to double in price over the next year or two.

☐ Comstock Group: Selling at around $11.75 a share, the company, which dates back to 1904, is in engineering and construction. With record backlogs, Comstock went public last October at $9.50 a share. The enticement to Natale is the low price-earnings multiple—about seven, based on his forecast of $1.60 a share in 1985 earnings. The industry multiple is eleven. Given a decent economy, Natale figures the company should easily earn $2 a share in 1986.

☐ Lam Research: The company, which makes circuit etchings on technologically advanced semiconductor chips, went public last May at $10 a share and was selling at around $11.75 last week. Natale projects growth in profits of at least 35 to 40 percent a year through 1988, with fiscal 1985 earnings of 55 cents a share and fiscal 1986 earnings of 75 cents a share.

☐ Stuarts Department Stores: This fast-

Photograph by Andy Levin/Black Star.

Photo/[illegible]

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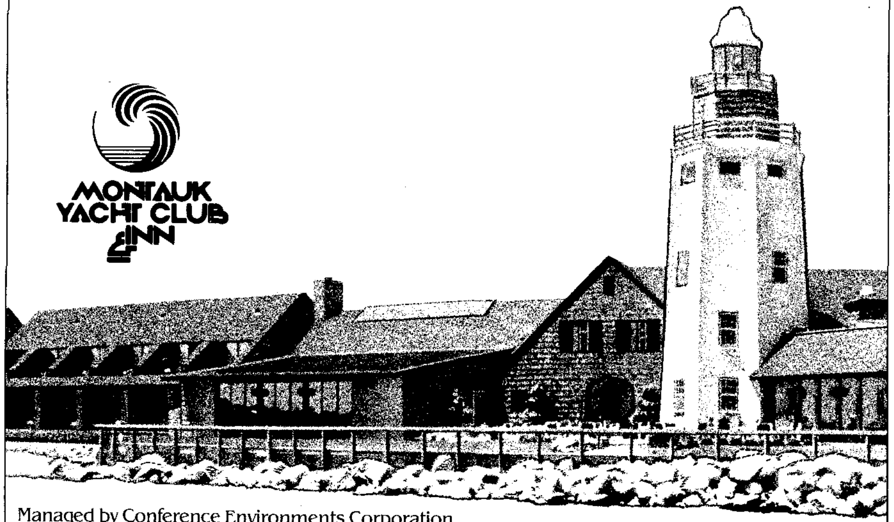
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growing chain of New England retail outlets offers a product mix similar to K Mart's. The company went public last June at $7.50 a share and is now around $16. Despite the big price rise, Natale thinks there's more mileage in the security. A 25 percent annual rate of profit growth is projected over the next few years, with $1.10 a share forecast for fiscal 1985, up from 77 cents in fiscal 1984. A jump to between $1.35 and $1.45 a share is projected for fiscal 1986.

☐ Engineered Systems & Development: The company, with a leadership position in automated floppy-disk manufacturing equipment, went public last May at $9.75 a share and is now selling at around $15. The company is also making progress in marketing an automated order system for inventory control. Natale sees a 20 percent annual growth rate over the next few years, with 1985 earnings of $1.80 a share and 1986 earnings of $2.15 to $2.20 a share.

☐ Electro-Catheter: A special situation, the company is rated a high-risk investment. Its stock sells at about $26 a share—a rich price given modest company earnings (an estimated 40 cents a share in fiscal 1985). But the reason for that fancy price tag is Electro-Catheter's potential new-product winner: a nonsurgical Cardiac Assist System, in which a blood pump is attached to the heart muscle to minimize damage during a heart attack. Human testing is expected to start soon and be completed in about twelve months.

Natale is also excited about one new issue that has yet to come out: LSI Lighting Systems. Drexel Burnham Lambert will be taking the stock public later this month at an anticipated price of between $10 and $12 a share. The company is a leading supplier of outdoor-lighting fixtures and systems to gas stations, fast-food restaurants, and auto dealerships. Over the past five years, sales have grown at a 37 percent annual rate, earnings at a 51 percent clip. Natale predicts $1.20 a share in earnings this year, up from 83 cents last year. He thinks $1.50 to $1.60 is a good bet for 1986.

Though Natale is bullish on the new-issue market, his enthusiasm doesn't extend to every stock. One issue coming out, Biocraft Labs, a generic-drug producer, is rated overpriced by Natale. He's also unimpressed by a couple of new issues already out—InteCom, a maker of telecommunications switches, and Silvar-Lisco, which provides computer-aided engineering software. Both, he says, are priced too high, given their growth prospects. Equatorial Communications, a maker of on-site satellite communications equipment that recently went public, is also rated poor by Natale. His reasoning: The company's long-term capital requirements could significantly reduce its per-share earnings growth. ■

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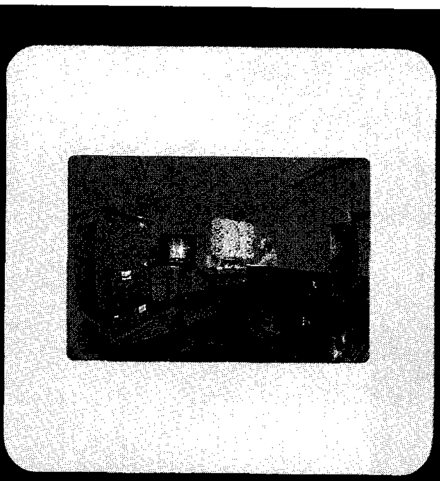
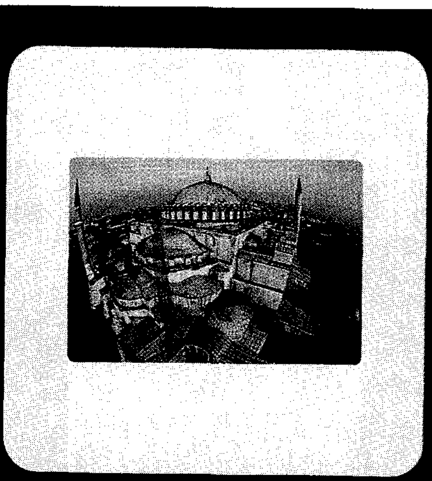
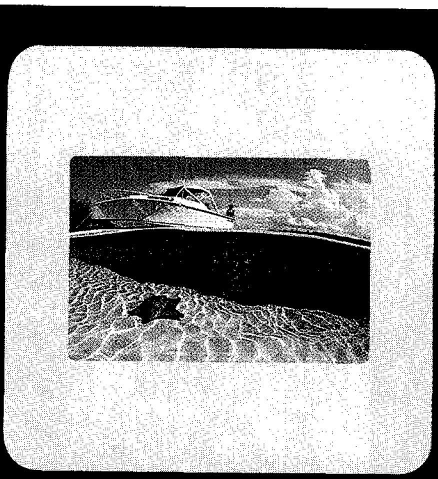
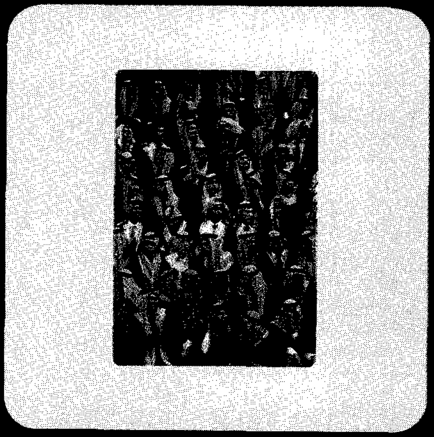

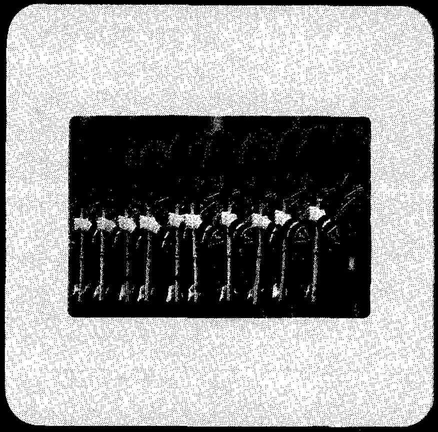

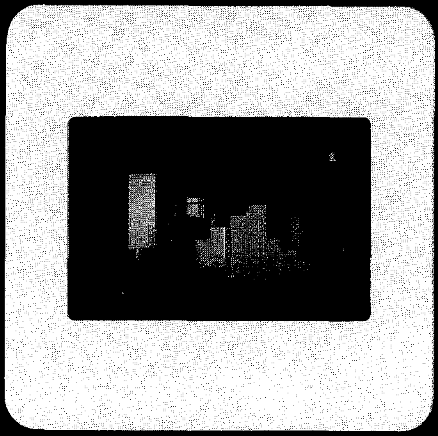

Photography: Jodi Cobb, Dean Conger, Bruce Dale, Wilbur E. Garrett, David Alan Harvey, Bates Littlehales, Anthony Peritore, Steve Raymer, James L. Stanfield

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The National Interest/Michael Kramer

SON OF THE GIPPER?

First Down for Kemp

IN 45 MINUTES, JACK KEMP WILL BE TOLD of a poll that has him passing George Bush as the preferred Republican candidate for president in 1988. Kemp will dismiss the news when he hears it ("I'm not that well known; it can't be right"), and further checking will confirm the poll's dubious pedigree. But right now, the conservative congressman from Buffalo, a former professional-football hero and current champion of the supply-side movement—and indeed a leading presidential candidate by anyone's measure—is trying to hitch a ride to Pasadena. "This is the second time in a week that I've rented from Avis," says Kemp, "and I've gotten a flat both times. I guess it's time to shop around."

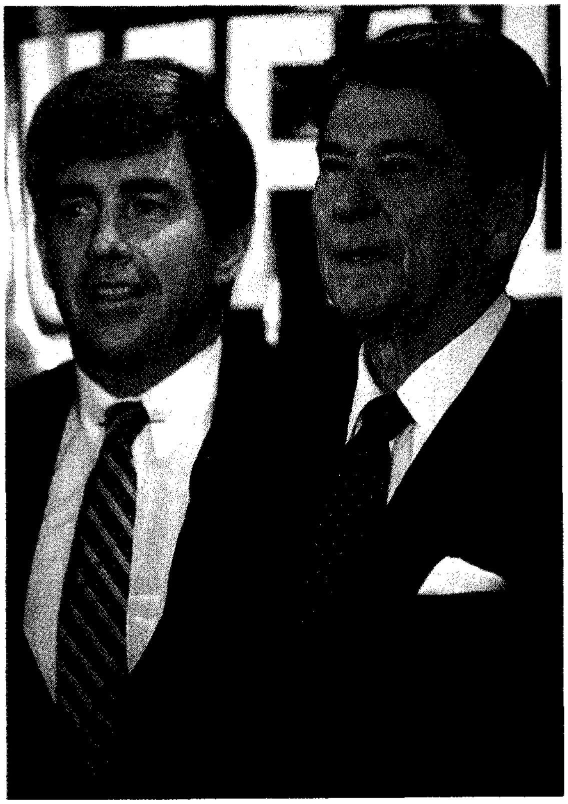
You might think a good-looking guy with perfectly coiffed hair and toothpaste-ad teeth who's dressed in a dark suit, white shirt, striped tie, and gold collar pin and standing next to an obviously broken car on a California freeway wouldn't have trouble getting a ride. You would be wrong.

But finally a Ford Pinto pulls up, and a black couple with four kids in the back offer Kemp and his wife a lift. At the gas station, another couple, this time Chinese, provide transportation to the Pasadena Hilton. Miraculously, Kemp arrives just in time for another speech to another audience in his nonstop run around the country.

During February, a typical month, Kemp made seventeen major appearances in 26 days. And after tonight's speech to a group of Occidental College alumni, Kemp will be off to New Hampshire, a small state with a big primary that will see a lot more of Jack Kemp in the next three years.

With the Constitution limiting presidential tenure, Ronald Reagan can't run again. The GOP is worried about the succession. As of now, four candidates are taken seriously. Howard Baker, long the Senate's Republican leader, concluded that running for president is a full-time job and so quit his office last year to pursue the White House. Robert Dole thinks he can run for president from the Senate and has moved up to Baker's old job as majority leader. "One of us," says Dole, "is wrong."

Actually, both Baker and Dole are probably wrong. As early as it is, the race to take Reagan's place is shaping into a battle between Bush and Kemp. The vice-president, at one time anathema to the Republican right, has slavishly toed the Reagan line, and more than a few White House operatives have indicated their availability as Bushites for '88. But Kemp has been a conservative heartthrob since before anyone knew who George Bush was, and there simply isn't any comparison when the audience is made up of Republican activists: Bush is pleasant and gracious; Kemp turns people on.



Tax reformers: *Kemp and the president in Buffalo.*

Tonight's performance in Pasadena is typical. During the cocktail hour, Kemp works the room easily, patting backs, engaging in small talk, remembering names from the distant past. ("You've got to be as obnoxious as I am," he once advised another Republican candidate.) During dinner, the preliminary speeches seem interminable, and Kemp, sensing the crowd's restlessness, calls for a seventh-inning stretch before getting down to business.

As always, the football jokes flow freely: "My introduction to the theory of money and exchange occurred when the San Diego Chargers sold me to the Buffalo Bills for $100." Also as usual, Kemp apologizes in advance for a well-known tendency to ramble: "I asked how long I should speak, and they told me I could speak as long as I wanted, but that you all were only going to stay for fifteen minutes."

Fifteen minutes stretches—this evening to 40—but no one moves an inch. The self-proclaimed "incurable optimist," more of an Elmer Gantry-like evangelist than a standard-issue politician, is into his dance: "In 1962, when I made $7,500 as a football player, the top personal-income-tax rate was 91 percent. We grew out of the hard economic times of that period by cutting those rates—just like we did in 1981 when President Reagan did the same thing."

Kemp doesn't need to mention the Kemp-Roth bill that Reagan adopted; by now, everyone knows it was Kemp's plan that became Reaganomics.

Kemp isn't dumb; he realizes the deficit is on people's minds, even if it isn't on his. "I am not one of those who worship at the shrine of a balanced budget," he says. So he makes his case in easily understood terms: "The issue shouldn't be between getting the deficit down and tax reform. The issue should be preventing a recession and hastening global economic recovery." Again tonight, he borrows a line from Franklin Roosevelt (although this time without attribution): "We can't get the country out of the red if we put the people into the red."

What should be done? "You bring the budget into balance by bringing the economy into greater balance," says Kemp. "We can't have a balanced economy with unemployment where it is today. The key to bringing down the deficit is bringing down unemployment, and the key to bringing down unemployment is to design programs to encourage entrepreneurial enterprise. The Fortune 500 companies aren't going to put America back to work. It's the small businesses, the ones with less than 100 employees, that have to do it."

This kind of talk is appealing not only to traditional Republicans but also to blacks. When every other Republican was running away from the black electorate this past year, Jack Kemp was speaking about his "enterprise zones" bill to the National Urban League. And the

Photograph by Dirck Halstead/Gamma-Liaison.

Urban League was eating it up.

Kemp uses Pasadena to proselytize for his particular version of tax reform (a variant of the modified flat tax), and he is frank enough to admit that if tax simplification isn't passed in 1985, the entire notion will be dead for the balance of Reagan's second term.

Politically, Kemp's position is truly astounding. If even a watered-down version of tax reform becomes law, Jack Kemp will have been largely responsible for having cut tax rates and simplified the revenue code, an economic revolution the equal of F.D.R.'s embrace of Keynesian theory in the 1930s. If it works, if the economy is *still* booming by 1988, Jack Kemp may well be unstoppable; if it doesn't work, Kemp's presidential prospects will likely fade away. In either case, though, Kemp will be remembered, for as John Kenneth Galbraith has said, "If all else fails, immortality can always be assured by spectacular error."

Looking to '88, Kemp has loaded his staff with people who normally wouldn't be caught dead working for a mere congressman. Two key aides with Texas connections—particularly important because the state is Bush's home base—have joined him. And, as his new press secretary, Kemp has netted John Buckley, a Reagan campaign aide whom Bush was eager to recruit to run *his* press operation.

To round his appeal, Kemp has recently begun speaking out on foreign policy. His positions are more or less conventionally Republican but worth noting anyway, because heretofore Kemp has been something of a Jackie-one-note. On Nicaragua, Kemp is a Reagan man through and through. Right now, he seems to favor the creation of a government-in-exile so that aid to the *contras* can flow overtly.

On defense, Kemp believes "Cappy" Weinberger should bear his share of budget cuts. He supports the MX missile not as a bargaining chip to be dealt away to the Soviets at Geneva but as a needed improvement in America's land-based nuclear arsenal. He admits the MX's vulnerability to a first strike and gets a bit tangled when confronted with the illogic of his position.

Despite such relatively minor slips (which are easily correctable before the sledding gets rough after the 1986 midterm elections), Kemp is perhaps the most fascinating politician on the scene today. It is time to take him seriously. The faint aura of the fraternity house is gone. Kemp is now a heavyweight. Things have changed a great deal since the early days when "everything," says Kemp, "was sports, sports, sports," and they have changed even more from those very early school days when Kemp was asked to write a paper about a great invention and chose the forward pass. ▬

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On Madison Avenue/Bernice Kanner

THEY SHOOT HOUSES, DON'T THEY?

Homework: *Shooting a Minute Maid commercial in the Douglases' suburban house.*

Looking for Locations

IN JANUARY, BELLE FRANCE NEEDED A mansion for a fashion-ad shoot, and Burger King needed a backdrop that would inspire salivation. Citibank required a "white, light" loft, and Fisher-Price had to have a nursery. Warner's lingerie wanted a European look, an ultramodern-loft look, an Art Deco look, and a country-home look.

Ohio Bell specified a "*Big Chill*-type" kitchen. The folks at Total cereal also required a kitchen—they weren't sure what kind, but once they spotted it, they'd know. Embassy Films needed a Spanish-style mansion, Bamberger's an English home with nice moldings—but not a Tudor. And an unnamed heavy-duty detergent wanted a "large, airy, cheerful" laundry room.

Surely, somewhere over the rainbow, they all exist—but in the New York metropolitan area? Finding them can be a challenge, admits Judie Robbins, owner of Judie Robbins Locations, by some accounts the area's biggest location finder. And the search for laundry rooms and attics, circular drives and Colonial foyers, is on in earnest these days, as more shoots are being done on location than ever before. For one thing, renting someone's home for a shoot costs less than taking over a studio and duplicating the props; for another, "location shoots are more realistic," says Phil Dusenberry, creative director at the BBDO advertising agency.

What's more, "the center of gravity for film production is moving from the West Coast here," says Philip Levy, chief of Location Connection. "People are tired of sunsets over the lagoon, yes—but the major studios in California have been taken over by conglomerates, the land they are on is worth more as houses, and the backing money is here." New York is the direct beneficiary. For while some surrounding towns charge high permit fees, make it tough to get a clearance, limit shooting, or ban it altogether—as have Pelham Manor, New York, and Saddle River, New Jersey—the city encourages it. According to the mayor's office, 1,823 commercials were shot on location in the five boroughs last year, up from 1,742 in 1983 and 1,478 in 1982.

The numbers would have been even higher if Henry and Marjorie Douglas lived within the city limits. In 1981, spurred by the demand for locations, they bought a house in the northern suburbs for $185,000 and spent $315,000 turning it into a commercial dream house. Each side of the exterior has a different look—Victorian, Dutch colonial, all-American—and the interior features an elevator, 400-amp electrical units, a makeup room, and extra-wide doors and stairways for shooting equipment. Movable walls let camera crews into the bathrooms, and the kitchen can be remodeled in minutes—as it was for a Minute Rice commercial ostensibly showing four different kitchens.

"This all started as a pipe dream," says Marjorie Douglas. "Our previous home, in New Jersey, had been used for commercials, and we decided the industry needed this kind of thing." (It couldn't hurt the Douglas bankbook either.) "Now we live here—with certain rooms off-limits—and book on average two and a half days a week at $1,200 for ten hours."

Not many homes can offer what the Douglases' can, nor even be called photogenic, for that matter. It helps, of course, if the site is in a low-level-noise district (unless the shoot is soundless), away from school playgrounds, factories, heavy traffic, or airplane paths. Ceilings should be high, light ample (which doesn't mean that a production company won't block out the windows—just that it wants the option to decide).

In the early eighties, everyone wanted the Norman Rockwell look. The next rage was the *All in the Family* look, an attempt to re-create how Middle America lives. But it proved hard to find Archie Bunker–type homes that met a production company's size, light, and noise-level requirements. Today, the Ralph Lauren country look is in vogue. So are laundry and work rooms, attics, and garages. Kitchens have been the most requested room in the house for a few years now, followed by living rooms and foyers, but bathrooms are fast catching up.

White walls used to be *de rigueur,* but now advertisers are leaning toward peach, taupe, and beige, says Robbins. If there's a call for a living room, one that's at least fourteen by eighteen feet with a fireplace has a better chance of being picked than a smaller, hearthless one. Distinctive front doors are in big demand, as are Colonial and Victorian staircases, and homes with front porches and driveways.

"Big spaces are a must," says Arthur Marks, head of the scouting service that bears his name. "And of course, they must be bright and airy." One major problem is that people often can't articulate what they want. "They say, 'I need an adobe hut at 55th and Third, something in a southern plantation or something medieval."

What most are really seeking is "classic Middle America," says Betty Rankin of Locations Unlimited. "Contemporary homes are too specialized." Paula Tackler of Location Locators agrees. "Always,

Photograph by Chuck Fishman.

"The Titanic probably sank because nobody ordered binoculars for the crow's nest."

Elizabeth McCann and Nelle Nugent of McCann & Nugent admit to an obsession with detail. The two women Broadway producers founded McCann & Nugent 8 years and 18 Tony Awards ago. "The Elephant Man," "Dracula," "Nicholas Nickleby," "Morning's at Seven," "Amadeus," and a string of Broadway hits have made the two Broadway hits themselves. The word in theatrical circles is that they're "sticklers for detail," "nit-pickers," that "when a McCann & Nugent production opens, you know that every effort that should have been made, has been made." If Elizabeth McCann and Nelle Nugent are the kind of women you'd like to advertise to, then you should be talking to the 26 million women the Condé Nast Women's Package magazines play to every month. Vogue, Glamour, Mademoiselle, Bride's and Self are read and re-read, because every page fuels those 26 million women who live life 24 hours a day. Influence the 26 million who influence all the women in America. Call Neil Jacobs at Condé Nast, 212-880-8329, for information about very attractive discount structures.

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STOUFFER CONCOURSE HOTEL

always spacious wide rooms and almost always the Middle America Colonial look. Let there be light, good architectural details, high ceilings, good furnishings, and white tile, and chances are I can place it." Adds Levy of Location Connection, "For fashion and prestige products, the word now is upscale and elegant—but for TV commercials, advertisers are wary of pitching over their audience's heads. Viewers have got to be able to say, 'Hey, that's my house.' "

Why do so many want it to actually *be* their house? Vanity, excitement, and dollars. People get a thrill out of seeing their home on the screen, with Dudley Moore in it—not to mention out of seeing the user fees floating in. The typical bill: about $70 an hour for a print ad, and $1,000 for a ten-hour day on a television shoot. But there's a catch: A still-photography team numbers only six to nine people, while a TV commercial entails 35 or more (a movie may involve upward of 80). Some home lenders up the ante, but that's a risky tactic in such a competitive field. Location finders are most often hired by location scouts, free-lance suppliers to production companies, and most finders charge the production companies a percentage of the location fee; Robbins, however, charges a flat fee per find.

She didn't charge anything for her first find. Judie Robbins Locations started out as a cottage industry, with Robbins the proprietor of the cottage. In 1976, a former colleague at Young & Rubicam (Robbins had previously worked at four ad agencies) asked her to find four kitchens for Y&R's pitch to a food-company prospect. He actually had Robbins's country-French kitchen in mind, but protocol—and the photographer—required that there be other options. Robbins scouted her Hastings-on-Hudson neighborhood and snapped three friends' kitchens in addition to her own. The photographer settled on hers—and her. She, her three children, and the Y&R source, along with roast beef, soup, and bread, were the props. (Afterward, the former ate the latter.)

That session turned out to be the start of something big. A friend showed Robbins how to wield a Pentax, and she went around photographing neighbors' homes. Another friend helped her design a flier, and she dispatched hundreds. (Initially, most of them ended up in wastebaskets—for in the mid-seventies, Englewood, New Jersey, was the New York area's Little Hollywood.) After months of trying to drum up business, Robbins got her break: a call for a real middle-class backyard where a family could barbecue for a Crest spot. Robbins took the job, though she didn't have a single backyard in her photo portfolio. She knocked on countless doors and within three days had snaps of 25 yards.

In that first year, she booked 23 locations in Westchester County. Last year, from her New York office, she booked more than 250, including settings for Coke, Kodak, Hallmark, AT&T, Polaroid, Carnation, Burger King, McDonald's, and Maxwell House commercials, and for magazines, catalogues, MTV, and movies—including Meryl Streep's house in *Falling in Love.* (Previously, she'd found Al Pacino's apartment in *Author! Author!* and settings for the soap opera *Loving.*) And she co-founded Wild Locations, which scouts such off-the-beaten-track settings as ice rinks, warehouses, and banks for print photography.

The course of location finding does not always run smooth. One instant-soup client of Robbins's wanted a country-type health-food store—but none of the stores she approached would allow the shoot because the product was loaded with salt and additives. After scrounging around for a 150-year-old tree for Bill Cosby to sit under while he persuaded a bunch of kids to try Jell-O pudding, Robbins discovered—on the day of the shoot—that the tree's roots were too large to accommodate them. (A picnic table saved the day.)

On the set, says Marks, things usually go smoothly. But once, a tenant returned to her apartment—where a Hanes pantyhose ad had been shot—to find her food eaten, apple cores strewn about, and a male model in her bathtub. Another time, the owner of a grand French-style house returned to find the place filled with smoke. The photographer had decided, without telling anyone, that the sequence demanded a hazy atmosphere.

After scouting Vermont by helicopter, Robbins discovered the ideal street for a Birdseye commercial closer to home, in Mount Kisco. Failing to find the perfect pond for Peggy Fleming to skate on in a safflower-oil spot, Robbins came up with a stone-surrounded swimming pool. Chevrolet called for a New England country church, and she found a photo of the quintessential one in her files—but it didn't list an address. Remembering the name of the town, Robbins called its police and fire departments asking which of the churches fit the description. Stuck, she will often leaf through magazines. If the name of the owner of a drop-dead apartment is given, she'll pick up the phone.

As for that "large, airy, cheerful" laundry room, Robbins unearthed more than twenty prospects. One, without a particularly interesting door or window (and thus easily constructed elsewhere), was too blah. Another, with patterned tiles and cluttered walls, was too busy. A third, with knotty-pine walls and cupboards, was too dated. So what did the detergent company do? Simple. It converted a sun porch into the laundry room of its dreams. ■

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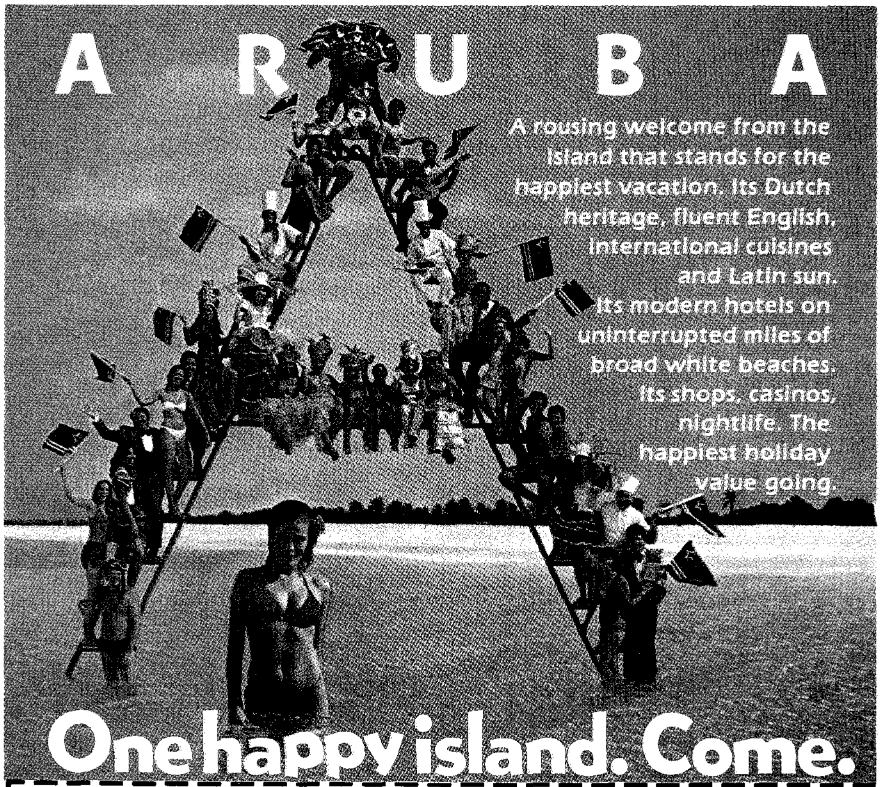

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KID STUFF

Software Goes to School

IT LOOKS, SOUNDS, AND SMELLS LIKE AN old-fashioned school. There's the typical collection of crayon art on the walls, the singsong babble of kids' voices coming from the classrooms, and that almost subliminal school aroma—a subtle blend of chalk, cafeteria food, books, and small children. Nothing suggests, at first glance, that the Bank Street College of Education at 112th Street off Riverside Drive is a leading developer of educational software—a highly competitive market expected to reach $2.3 billion by 1989, according to Link Resources, the New York market-research firm.

In fact, there is barely a computer in sight (except in the two modest computer labs in the library, each equipped with about a dozen machines). Here and there, amid the usual classroom paraphernalia, the small screen of an Apple IIC does gleam out—for instance, the one lodged between the blackboard and a row of plants in the eight-and-nine-year-olds' classroom. "The kids are using that computer to log in the results of their science experiments," explains my guide, James Levine, head of the school's media group.

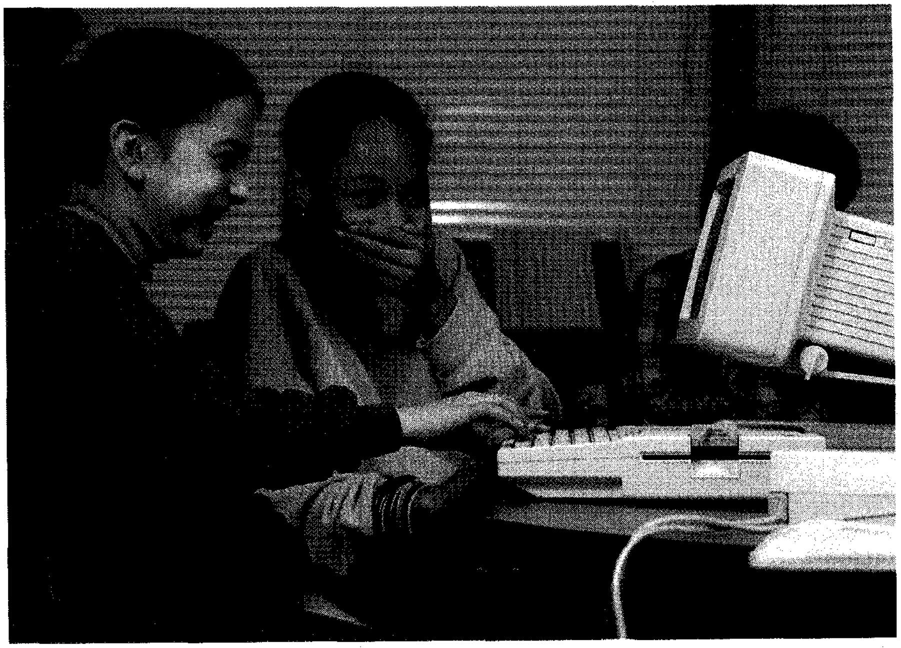
Media group? That's right: Bank Street—an educational institute that includes a private school for children six months to fourteen years old, a teachers college, and a training network—has its own media division. The media group is responsible for Bank Street's line of commercial educational materials, ranging from the *Family Computer Book* (Ballantine; $6.95) to the recently aired PBS series *The Voyage of the Mimi*, also available as a multimedia package designed to help kids learn about navigation, whales, ecology, and computing. (The package, which sells for $1,000, is made up of thirteen half-hour videocassettes tracking the adventures of the teenage crew of the ketch *Mimi* in its quest for humpback whales; 25 copies of the lavishly illustrated book published by Holt, Rinehart and Winston; and four interactive software programs.)

Though the *Mimi* series is Bank Street's most glamorous project so far, the school is probably best known for its first software package, Bank Street Writer, a word-processing program that's been a best-seller since it was introduced two years ago. (It topped Softsel's Hot List for 100 consecutive weeks; over 200,000 copies have been sold.) Indeed, it is still holding its own against heavyweights like WordStar. The Bank Street Writer's uncluttered screens and instantly learnable editing functions (neatly lined up in a slim menu at the top of the screen) appeal to both children and adults. The program takes the "word processing" out of writing on a computer by making it as simple as straight typing on a keyboard—no three-key, six-step commands here for erasing, moving, or inserting text. You can actually devote your brainpower to thinking about what you are trying to say.

What makes this program special is that it is not a toy. "The philosophy at Bank Street," says its president, Richard Ruopp, "is to take real products that adults value and to make them accessible to kids, not to take things that already exist in the schools and translate them from paper into computer programs."

IN THE COMPUTER LAB, ABOUT A DOZEN children are writing stories at several clusters of Apple II and IIC computers. "Thomas Mcarthur knelt at his dead wife's bedside one last time before carrying her body to the waiting cart to drive her to the hill where they first met—the place she wanted to be buried," I read over the shoulder of Sky Feller, an eleven-year-old student in Edna Johnson's fifth-and-sixth-grade creative-writing class. Sky is collaborating on her romance, called "Mystic Memories," with classmate Emma Louis-Dreyfus, ten. They both agree that the program makes writing much easier and neater—"and it's fun," says Emma. Sky, however, remarks that despite the editing functions, she prefers to write by hand.

"Lawrence Gunch, a detective frog, was also a friend of mine," reads the first line of a story by Ben Engber, eleven. "Research With Animals on Chemical Sciences was the name of the human scientists that held me first." Ben says that with Bank Street Writer he does a lot more revising because he no longer has to recopy everything by hand. But he still likes to staple hand-drawn illustrations to his stories rather than use Bank Street's text-and-graphics package, StoryBook.


Tryout: *Jessica Anthony (left) and Dawn Fowler use Bank Street's StoryBook package.*

Bank Street Speller is also used in the class. This program does not scroll correct spellings onto the screen but makes kids work by suggesting alternatives that they have to choose among. "It takes spelling out of the hands of the teacher and gives it to the students," says Johnson. "That's really nice, because poor spellers now have their own tools right at their desk and don't need to keep going to the dictionary." (Spelling programs are somewhat controversial—some people believe they can hamper children's vocabulary skills, since these "dictionaries" don't provide definitions.)

Recently, the school expanded its software line. (BSW is now available for the IBM P.C. and PCjr, as well as for the Apple II family, Atari, and the Commodore 64; prices range from $49.95 to

Photograph by David H. Wells.

$79.95, depending on the computer model.) Now the school's "productivity series," published by Broderbund Software in San Rafael, California, also includes Bank Street Mailer, a mailing-list and letter-writing program, and Bank Street Filer, a simplified data base. These programs will be out later this year, available for the Apple II family ($69.95), the IBM P.C. and PCjr (probably $79.95), and the Commodore 64 ($49.95). Also in the works: a telecommunications program for kids and a kid-style calculator. Says Ed Bernstein, Broderbund's director of product development, "Bank Street Writer is the most successful product—other than a couple of hit games—we have had." (In fact, it has recently been eclipsed by Broderbund's Print Shop, a program for creating cards and posters.) "One of the things about Bank Street is that they have incredibly high standards because they're a school and their educational reputation is on the line with every new product they develop."

AND THERE ARE 470 OTHER REASONS THE Bank Street programs work—the students and teachers, who help with reality-testing. "We're probably the only software developer in the world with a built-in test site of 450 kids," says Jim Levine. "One of the best things about having kids here is that it gets very easy to sit in your office and think of all the scientific stuff you are going to put into your software—all the formal elegance—and forget who kids are," says Bank Street's director of software development, Midian Kurland. "Then suddenly, you'll hear two thirteen-year-old girls come down the hall raving about Michael Jackson, or a five-year-old will just come in and stare at the screen—and kids become kids again and not just an abstraction."

Bank Street's cautious development process was key to the success of the *Voyage of the Mimi* project (for one airing last fall, *Mimi*'s rating was second in WNET's children's programming only to that of *Sesame Street*, and the series—which has already been repeated—is expected to run again). Before it aired, *Mimi* was tested on over 2,000 children at every stage of its development—from the initial decision on its subject matter (whales were chosen because they appealed equally to boys and girls) to the design of the software programs. Bank Street received a $2.66-million contract from the United States Department of Education to develop the series; Holt, Rinehart provided another $1 million. Sam Gibbon, formerly with Children's Television Workshop, produced the TV programs, and Bank Street and Holt, Rinehart developed the software and other classroom materials. In the next *Mimi* series, already in the works (grants have been received from the Department of Education and the National Science Foundation), crew members learn about archaeology as they explore ancient Mayan ruins on the Yucatán Peninsula. CBS and Sony have donated equipment and funds to put *Mimi*—and other materials—on interactive videodiscs.

THE TWO SOFTWARE PROGRAMS IN BANK Street's "creativity line"—MusicWriter and StoryBook—are both published by Mindscape. They sell for $49.95 and $39.95, respectively. MusicWriter, now available for Atari and the Commodore 64, will soon be available for the Apple II family and IBM P.C. and PCjr; StoryBook, now available for the Apple II family, will soon be available for the IBM PCjr and the Commodore 64.

The home-educational market is inundated with hype and gimmickry. Ellen Bialo of Educational Products Information Exchange, a software-evaluating firm based at Columbia University's Teachers College, believes that only a puny 5 percent of home-educational software on the market is top-notch. "The next category—recommended with reservations—comprises 35 to 40 percent, and the rest should not even be considered," she notes.

But with new advances in technology, the picture for educational software can only get brighter. Broderbund, for one, is already developing software for Commodore's Amiga, a low-cost computer with powerful graphics and sound capabilities that should be out by next summer. "The technology itself will boost the level of available programs," says Kurland. "A lot of hardware out there is becoming cheaper and cheaper, with all kinds of intriguing possibilities for kids. There's no reason we couldn't use things like speech synthesis and touch screens. The technical capabilities are just sitting there. What we really have to do is think hard about what is appropriate. The real touchy issue is how much the computer should do for the child and how much the child should do for himself."

Best Byte

Flat TV: FOR YEARS, TECHNOPHILES have been promising flat TVs that hang on the wall like art. This may be the year they finally get out of the laboratories. Casio showed a six-inch-screen prototype at the recent Consumer Electronics Show, and now Matsushita has got into the picture with its own flat color TV. This one has a ten-inch screen that's just 9.9 centimeters thick. Right now, the flat TV is being shown at Tsukuba, Japan's international science fair, but no price or marketing date has been announced. More information is available from Panasonic, One Panasonic Way, Secaucus, New Jersey 07094 (201-348-7320). ■

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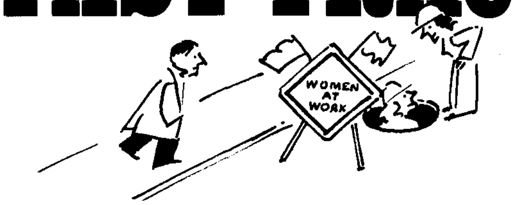


BRIEF LIVES

HIDDEN TREASURE

"THEY SHOULD CALL THIS THE MARIA IRENE Fornes Show," cracked Harvey Fierstein at the Obie ceremonies a couple of years ago. In fact, the 54-year-old Cuban-born playwright, whose *The Conduct of Life* is playing at the Theater for the New City through March 17, has won five Obies since 1965, the most of any writer except the two Sams—Shepard and Beckett. But Fornes (pronounced FOR-nez) still labors under the labels "obscure" and "experimental," so even though "she's clearly among the top five playwrights in America today," in the words of Wynn Handman of the American Place Theatre, she's yet to establish a large audience and is rarely reviewed in the dailies and newsweeklies.

"Playwrights like Irene, whose work haunts and resonates rather than spelling everything out, almost never receive immediate recognition," says Handman. And according to Susan Sontag, "There isn't any doubt in my mind that Irene is one of the most important writers in America. It's amazing she's received so little attention—and instructive."

"Most critics and theatergoers," says Fornes with a kind of baffled serenity, "are so used to seeing plays in only one way—What is the dramatic conflict? What are the symbols?—that they go through their entire lives looking for the same things. If they don't find what they expect, they're disconcerted. But I can't 'plant' things that way, like a treasure hunt where you need a map. To me, a play is more like a path I just follow, never knowing where it's going to end up, letting the material guide me step by step."

Conduct is a series of seemingly unrelated anecdotes and brief incandescent images, on the surface describing the domestic and sexual life of a Latin American soldier, but obliquely revealing the roots of political oppression. "I see political power in Latin America as orgiastic, sadistic, not from the head like the Nazis," says Fornes. "But I don't believe plays should analyze or make pronouncements; they should let you come close to the daily life of the characters, get to know them intimately—that way, the audience can decide for itself what it means."

Fornes, who came to this country as a teenager, began her career as a painter but turned to playwriting after seeing Zero Mostel's *Ulysses in Nighttown* and Roger Blin's legendary Paris production of *Waiting for Godot* ("I don't speak French, so I didn't understand a single word," she says, laughing, "but it turned my life upside down"). Her friends accuse her of being determined never to become a wealthy playwright, but she's managed to survive for nearly twenty years largely on grants, including a two-year $37,500 award from the National Endowment and a 1985 "encouragement award" from the American Academy and Institute of Arts and Letters.

Succès d'estime has its own drawbacks, though. "Sometimes," she says with an embarrassed smile, "I feel almost . . . *impolite* when audiences don't understand my work. Then again, I remember when one of my plays was published in a college textbook. At the end, they had a series of questions for the students—you know, 'What does Fornes symbolize by this?' 'What does Fornes mean by that?' I didn't have any idea what they were talking about. I had to send to the publisher for the teacher's manual so I could find out what the answers were."

ROSS WETZSTEON

COPS

Giuliani Nights

MAFIA DONS MAY JUST BE learning it, but drug pushers on the street have known for months that it's no fun fooling with Rudolph W. Giuliani, the U.S. attorney in Manhattan.

The reason is a twice-weekly legal program known as Federal Nights. Dealers and buyers arrested in Harlem, Clinton, and the Lower East Side on those nights face Giuliani's office instead of the Manhattan district attorney. So their cases go to federal court, where sentences often run from one to four years; the busier state court is more willing to take lesser pleas.

Few criminals have figured out how to get around the tougher court.

"That's because we change the schedule every week," says Paul Shechtman, the assistant U.S. attorney who runs the program. "People on the street don't know it's a federal night until they come into the precinct. Then some of them get worried."

Giuliani began the program as part of the Operation Pressure Point drug busts that swept through the Lower East Side last year.

Since then, Federal Nights has produced only about 40 arrests a month, but some argue that the program is having a psychological impact.

Says Giuliani, "We think it's had a Russian-roulette effect on the street." P.B.

Photograph by Rob Kinmonth. Illustration by Guy Billout.

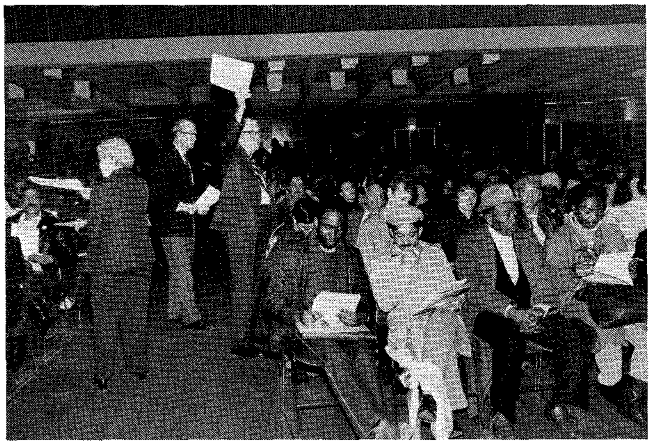
CIVICS

DREAMS THAT MONEY CAN'T ALWAYS BUY

THE RAIN WAS FALLING steadily on a cold winter morning, but Angelo Vasquez was feeling lucky anyway. Vasquez, a heavyset 41-year-old city fireman, was one of 600 people waiting in line outside One Police Plaza for the city's twenty-sixth auction of foreclosed residential properties. Like a lot of the crowd—blacks, whites, Hispanics, Orientals, Orthodox Jews, and yuppies—Vasquez was hoping to get his first big score in the New York real-estate market.

"I've got my eye on a place in Brooklyn," said Vasquez, who was planning to buy the building with a friend. "It'll be an investment. It's got two apartments I can rent out for $400, $600 each."

That day, the city was offering about 150 properties. The city holds the auctions five times a year to sell off vacant buildings so that they can be occupied and put back on the tax rolls. Most of the structures were listed at $1,000 to $3,500, but Vasquez and his friend knew those prices would rise. They were prepared to bid $20,000 for their dream house—5403 4th Avenue, a three-story brick building in Sunset Park.



The first building on sale was a rundown four-story on East 111th Street, but within a few seconds, the bidding shot from $2,500 to $10,000.

"Sixteen thousand, do I hear $16,000?" the auctioneer called hoarsely. Allan J. Mannarelli, a 27-year-old real-estate loan officer in torn jeans and a HARLEM ON MY MIND T-shirt, raised his hand to bid.

Across the room, a gray-haired man in a suit offered $18,000 for the tenement. A young Hispanic woman in the back row stood up and shakily bid $20,000. When the price shot up to $50,000, she sat down. "You used to be able to buy these buildings for $20,000," she said. "Now there are too many white people."

The final bid of $80,000 was submitted by Mannarelli and his friend Erik Jacobs, a 25-year-old Columbia grad student.

"I think it's worth a lot more," Mannarelli said. "I was prepared to go higher."

He gave the auction staff $8,000. On bids of $25,000 or more, the city makes buyers pay 10 percent down and won't even allow a trip to the car to get more money. Some people come well prepared, such as the St. Thomas businessman in a red beret who outbid an Orthodox rabbi for a Brooklyn house and made his $6,000 down payment with a stack of twenties from his briefcase.

After that first payment is made, the city gives approved-buyer's mortgages at 7.5 percent interest for twenty years on 75 percent of the purchase price for owner-occupants and 8.5 percent for fifteen years to those who don't intend to occupy.

Still, most people who came to the auction couldn't afford to stay in the bidding.

"The auction process puts the prices too high," Mannarelli said. "Everyone just gets too carried away."

Angelo Vasquez had to sit by and watch as an Oriental man got his dream house in Brooklyn for $106,000.

"My friend and I only had $1,200 in cash on us," Vasquez said. "We didn't even bid."

By the time a New York *Times* mail handler bid $200,000 for a house on Eastern Parkway, many were filing out dejectedly and selling their room passes, which they had got for free, for $5 apiece to the 100 or so people still waiting outside.

But even the highest bidders can lose out in the end. Gordon Powell, paid consultant to a number of potential buyers, said the cost of renovating one of the houses is usually at least $100,000. "A lot of these buildings are nightmares," said Powell, who'd inspected all those offered that day.

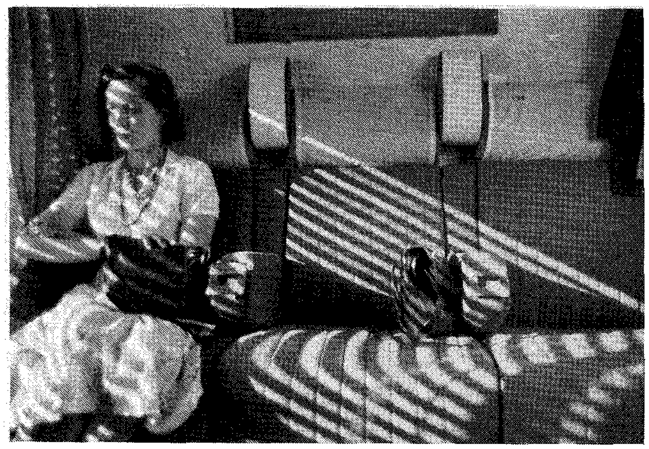
But some people won't be deterred.

"I wanna try again," said Angelo Vasquez. "I heard about this place in Sunset Park. . . . " PETER BLAUNER

F-STOP

ANDRÉ KERTÉSZ SAYS OF PHOTOGRAPHER CHARLES HARBUTT: "He expresses himself directly—there's no chichi in his pictures." Some of Harbutt's most recent work, including this shot of a lonely compartment on a French train, can be seen in a show that will run through April 6 at Artists Space, 223 West Broadway.

"I never go where anybody else goes," says Harbutt.



PRICES

HERE'S HOW MUCH CREAM cheese costs around town these days:

☐ Pound of homemade cream cheese at Ben's Cheese Shop (181 East Houston Street), $2.90.

☐ Slab of cream cheese from the brunch menu at Exile (323 Greenwich Street), 75 cents.

☐ Pound of whipped scallion cream cheese at Zabar's (2245 Broadway), $3.56.

☐ Eight-ounce package of Philadelphia cream cheese at Waldbaum's (429 Hicksville Road, Jericho), 99 cents.

☐ Eight-ounce package of Shopwell cream cheese at the Food Emporium (215 Park Avenue South), $1.05.

Photographs: top, Don Hamerman; bottom, Charles Harbutt/Archive.

PARIS POSTCARD

Ugly American

FRANGLAIS HAS BECOME THE new Romance language here. There are French cigarettes called News and Blue Way; Renault is selling a car called Macadam Star; on the Boulevard St.-Germain, not far from Le Drug Store, a patisserie has become the Croissant Show. And though few French actually speak English, *"c'est très* 'in' " to throw as many American words into one sentence as you possibly can. Now some people in government plan to do something about it.

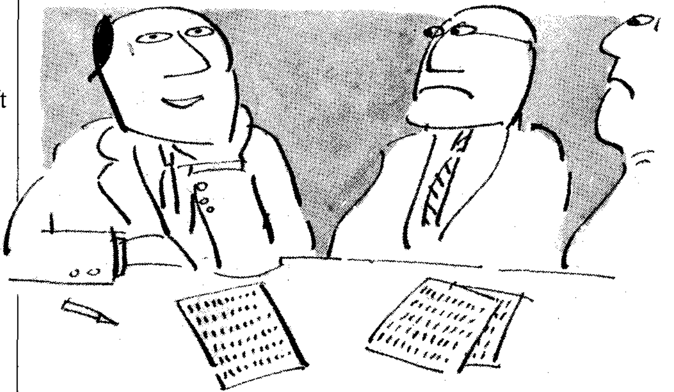
A law proposed by Socialist deputy Georges Sarre that is up for debate in the National Assembly would bar the use of English for commercial purposes. If the deputy has his way in the Assembly vote this spring, businesses would no longer be able to use Anglo-Saxon names, and even imported products would have to be labeled in French. Brooklyn, Broadway, and Emilio Butch would remain part of the Left Bank landscape, however, since the law would not be retroactive.

Even now, a special Commission de la Langue Française devotes itself exclusively to inventing French equivalents to made-in-the-USA appellations—"Walkman" becomes *baladeur* and "jumbo jet" *gros-porteur.* A dictionary of such *mots nouveaux* runs to 500 pages.

Fast-food restaurants have come under especially heavy fire, but it's hard to figure what the French will invent to replace Love Burger, Mister Goodfast, O'Kitch, and Burger Prince. The expression "fast food," however, is on its way out. Its replacements? *"Restaurant rapide"* or *"prêt-à-manger."*

CHRISTINA DE LIAGRE

PEN & PENCIL



"You know, I rather like *the idea of throwing money at our problems."* ANTHONY HADEN-GUEST

TRUE TALES

The Right Hand of Darkness

FROM THE WAY HIS CAB boldly cut across three lanes of Sunday-night traffic to pick me up, I should have known I was in for trouble. But I got in.

As we jolted toward an almost certain crack-up with a black sedan idling on East 79th Street, the driver extended his right hand through an opening in the glass partition. The top joints of his index, middle, and ring fingers were gone.

"Do you know why God cut off my fingers?" the driver asked in a thick Spanish accent.

"He didn't like your piano playing?"

"I murdered a friend of mine when I was fourteen," he said calmly. "God cut off my fingers as punishment."

I kept my eyes on the meter and told him that sounded fine. As we drove through Central Park, the driver told me his story. As a seven-year-old boy in Puerto Rico, he struck his head falling down a ditch and lost his memory. For 43 years, he was possessed by the spirit of his younger brother, Tommy, who'd been killed by another member of the family.

"On February 24 last year, God returned my memory," the driver said.

"Happy Anniversary."

As we arrived at my destination in one piece, the driver turned around, showing me his face for the first time. He was a balding man in his early fifties with an open smile.

"Don't forget my face," he said as I paid him. "That way, you don't confuse me with the other drivers who are missing three fingers." P.B.

CHOW

THAT'S ENTERTAINMENT

THE ONLY HOLLYWOOD BRAT to make news as a New York restaurateur has been Warner LeRoy, son of director Mervyn LeRoy. But now, there's Stephanie Guest, daughter of actress Joan Bennett and the late Walter Wanger, a producer. Guest and her partners, Vince McDonald and Will Tracy, will open Brighton Grill on Third Avenue near 75th Street in late April.

Guest, 41, was once married to the well-heeled Frederick Guest, but, she says, "there's nothing spectacular about me and food. I gave dinner parties for years and cooked kiddie food for our four children. Mother was concerned that none of her daughters went into entertainment, but I see the restaurant business as very much like entertainment."

Tracy, chef Alex Doris, McDonald, and Guest.

The restaurant takes its name from the English resort, which is where Vince McDonald was born. So no one will miss the point, the building's façade will be painted a "nice English blue." The Brighton Grill will be open every day for lunch and dinner, and there will be seating for 80. The menu of pastas, grilled meats, and possibly shepherd's pie will be moderately priced—$9 to $14 for an entrée.

The owners see Brighton Grill as a place where neighborhood people can "zap in for a bite and not feel embarrassed if they're wearing jeans." In other words, a casual Mortimer's.

BARBARA COSTIKYAN

Photograph by Donal Holway.

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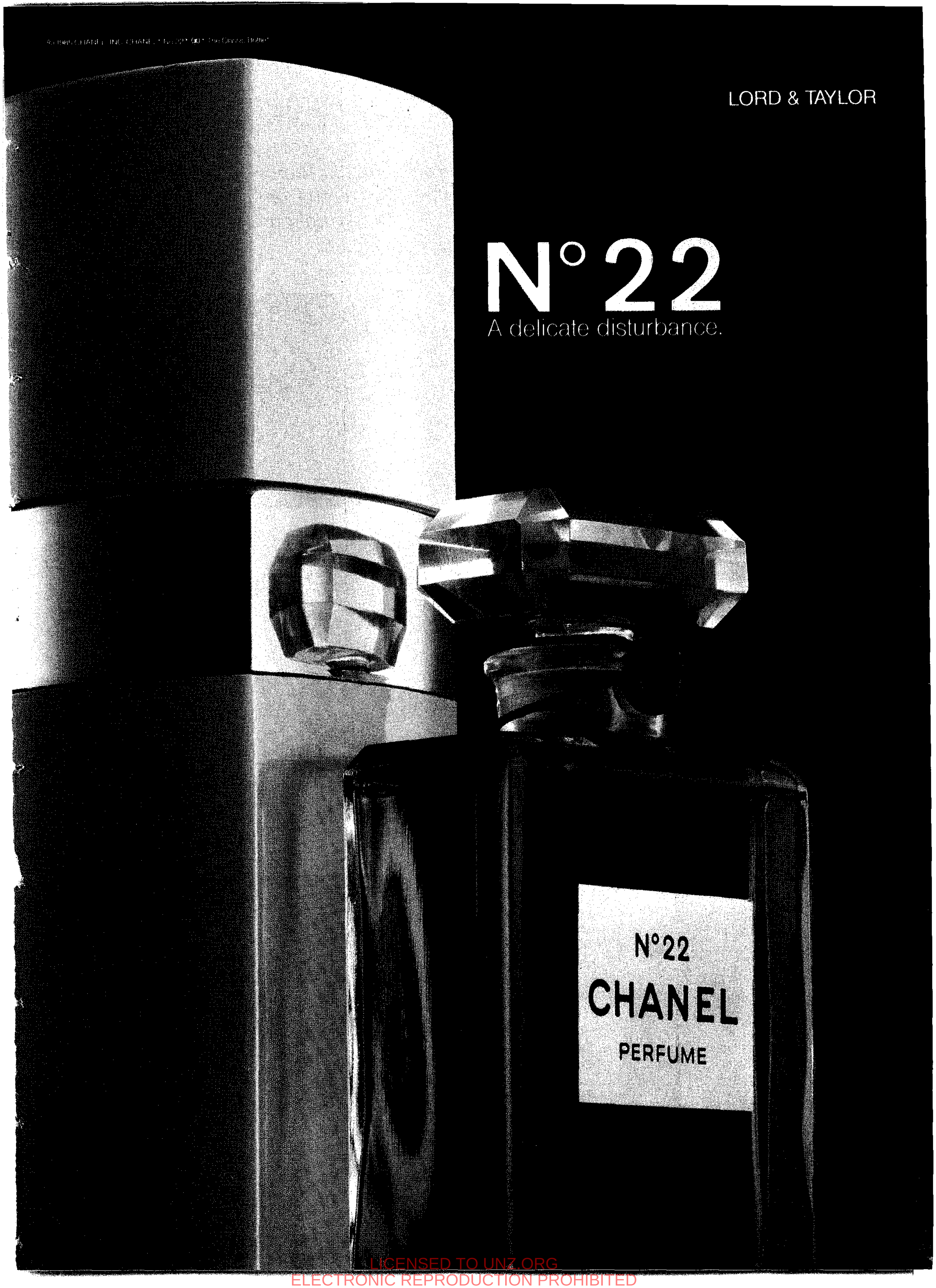

LORD & TAYLOR
N°22
A delicate disturbance.
N°22
CHANEL
PERFUME

RUTH RECOMMENDS

BY RUTH GILBERT

'PILAR ROJA RETURNS'

This exemplary exponent of classical Spanish dance performs for the Repertorio Español at the Gramercy Arts Theatre March 14 through April 28. She's accompanied by guitarists and flamenco singers from her native Mexico.

Bernard Malamud, Roald Dahl, James Stephens, and Alice Walker read from their works March 20 at Symphony Space. The topic: Life and Death.

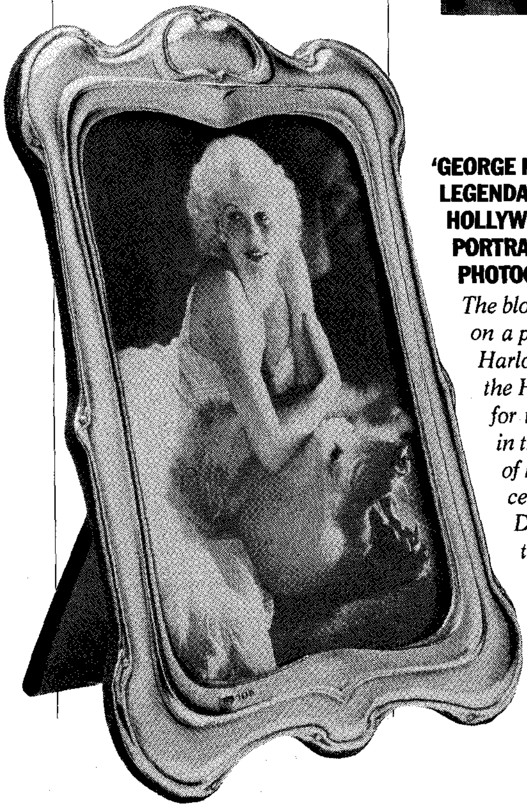
THE PRESERVATION HALL JAZZ BAND

These seven musicians return to Avery Fisher Hall March 17 with an improvised program of turn-of-the-century New Orleans music, including ragtime, blues, marches, spirituals, quadrilles, and saloon music.

PRESERVATION HALL
JAZZ BAND

'GEORGE HURRELL: LEGENDARY HOLLYWOOD PORTRAIT PHOTOGRAPHER'

The blonde bombshell on a polar bear is Jean Harlow, who burst upon the Hollywood scene for too short a time in the thirties. Photos of her and other celebrities are at Dyansen 57 Gallery through March 31.

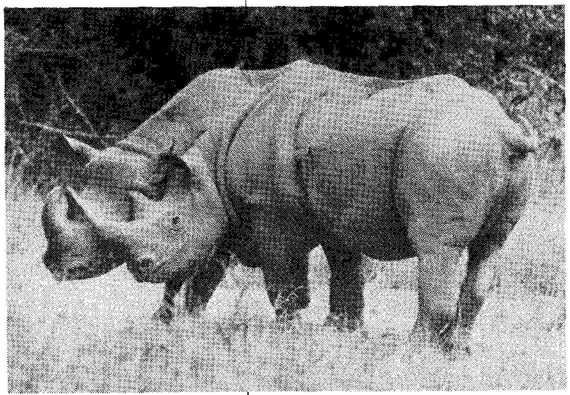


'TRADITIONS: PART TWO OF BRITISH FILM'

Charles Laughton and Binnie Barnes star in The Private Life of Henry VIII *(1933), showing at the Museum of Modern Art March 17 and 19. Seeing the monarch devour a roast chicken is worth the price of admission.*

'NATURE: RHINO ON THE RUN'

Is that a two-headed rhino below? Almost, but not quite. Wolfgang Bayer takes us on a global journey to investigate the alarming disappearance of these alluring beasts. It airs March 17 at 8 p.m. on Channel 13.



Photographs: top right, collection of the Museum of Modern Art Film Stills Archive; center, Susanne Faulkner Stevens; bottom left, Corinne Colen (frame courtesy of James II Galleries); bottom right, Wolfgang Bayer productions.

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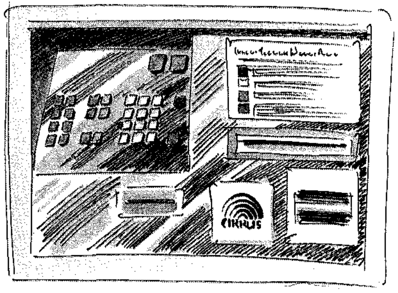

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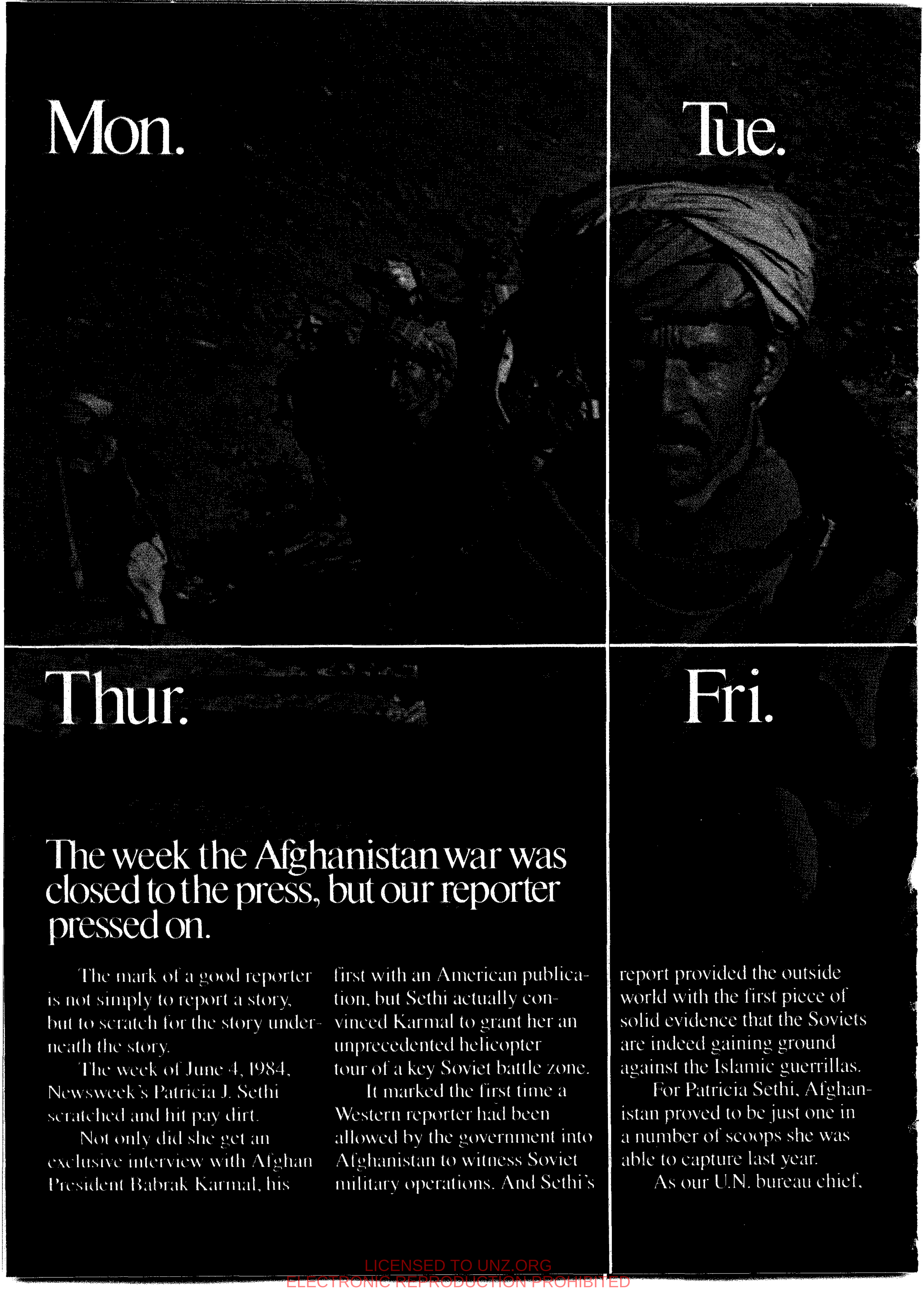


The week the Afghanistan war was closed to the press, but our reporter pressed on.

The mark of a good reporter is not simply to report a story, but to scratch for the story underneath the story.

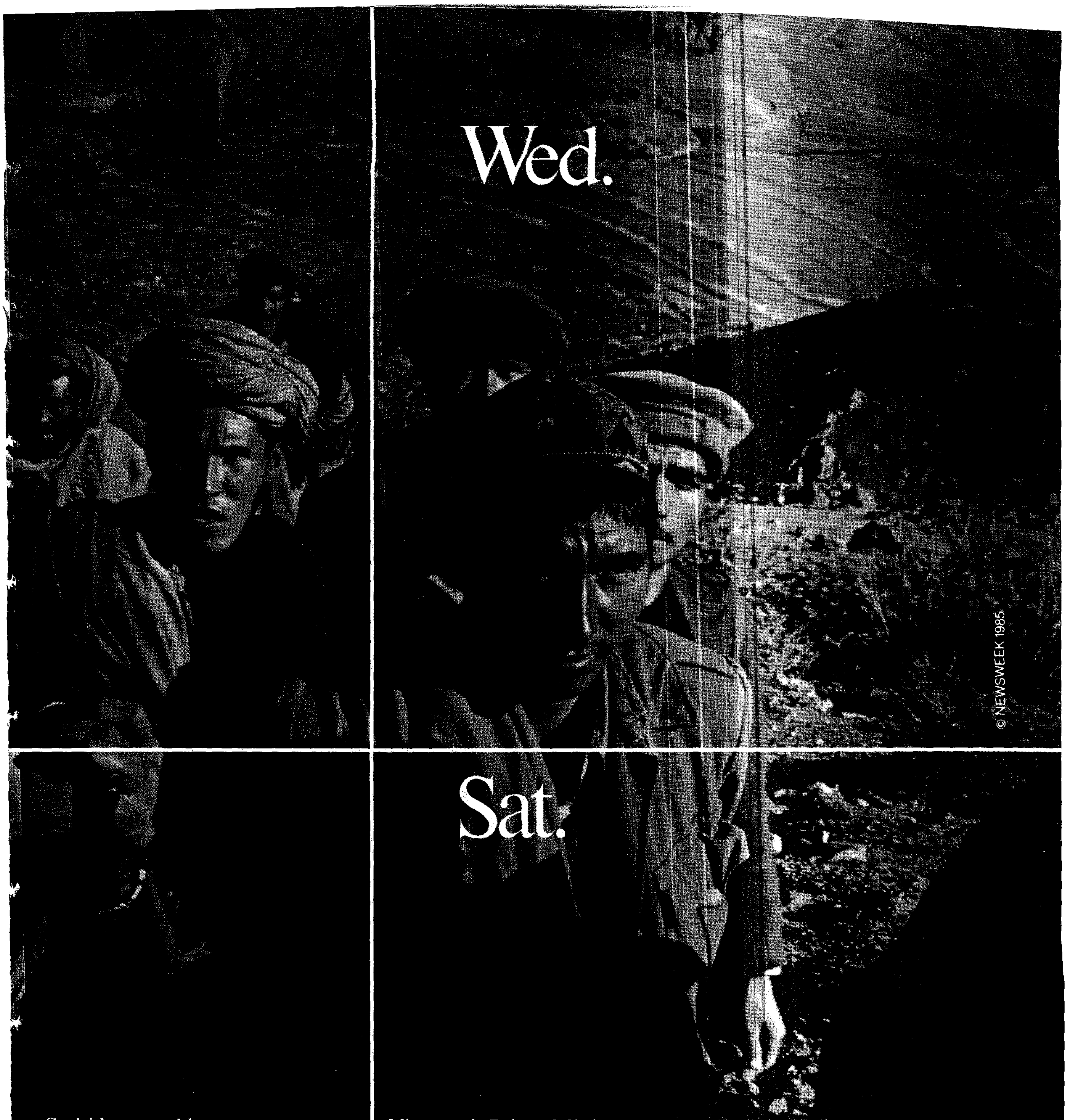
The week of June 4, 1984, Newsweek's Patricia J. Sethi scratched and hit pay dirt.

Not only did she get an exclusive interview with Afghan President Babrak Karmal, his first with an American publication, but Sethi actually convinced Karmal to grant her an unprecedented helicopter tour of a key Soviet battle zone.

It marked the first time a Western reporter had been allowed by the government into Afghanistan to witness Soviet military operations. And Sethi's report provided the outside world with the first piece of solid evidence that the Soviets are indeed gaining ground against the Islamic guerrillas.

For Patricia Sethi, Afghanistan proved to be just one in a number of scoops she was able to capture last year.

As our U.N. bureau chief,



Wed.

Sat.

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Sethi has used her contacts there to great advantage. On New Year's Day last year, Fidel Castro granted her his first interview with an American reporter in over five years. President Pinochet of Chile met with Sethi for his first interview with an American reporter in 10 years. And her interview with Vietnam's Prime Minister Pham Van Dong was a catalyst in the administration's efforts for the release of all Amerasian children in Vietnam.

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NEW YORK

OBSESSION

The Murder of an Elusive Beauty

By Patricia Morrisroe

"Gyuri had a terrible disease," says a baldish man huddled over a corner table in the tiny Hungarian café. "It was eating him alive. He was losing weight and his skin was getting paler and paler. But his eyes, they were burning." The man shivers and takes a sip of espresso.

"Gyuri had been talking about suicide for weeks," whispers Ilona Cshulz, sitting at the next table with her husband. "Before Christmas, he said, 'Ilona, I'm going to shoot myself.' What could I do? He was ready to die. For him, maybe it was better. It's too bad. Gyuri was a gentleman."

"A gentleman?" shouts a man in a pin-striped suit. "He was a murderer! He killed Piroska."

"Never!" says Charles Veres, who spent eleven years in a political prison in Hungary. "Gyuri loved Piroska."

"Love," says the first man, shaking his head. "He was crazy with love."

For George Senty, America meant gold jewelry, flashy clothes, and young women.

It is a cold winter afternoon at Café Bartók. On East 80th Street, in the heart of Manhattan's Hungarian district, the restaurant is the size of a fortune-teller's parlor. The room holds eight tables, and the main decorations are the strudels and tarts displayed behind a glass counter. The customers are mostly Hungarian, and, to an outsider, the place feels like a private club.

This day, everybody is talking about George Senty. Until a few days before, the 62-year-old photographer, who was known as Gyuri, had been a regular customer. But on January 3, his body was found in his Tudor City apartment. He was lying on a blood-soaked carpet, with four gunshot wounds several inches from his heart. A few feet away, two Hungarian women were sprawled facedown over a coffee table. They had been shot several times in the chest. They were 37-year-old Agnes Gramiss, who had just come in from Paris, and Piroska Lantos, a 29-year-old model who had been involved in a bizarre romance with Senty.

The murders at Tudor City got the full treatment from the dailies, and much of the information was wrong. Lantos, a "supermodel," was rumored to have had an affair with "visiting beauty" Agnes Gramiss, who had arrived in New York with a "mysterious cache of diamonds." Driven by jealousy, "renowned photographer" George Senty had murdered them in a violent battle over possession of the jewelry.

Actually, Senty wasn't renowned for anything, except perhaps his obsession with Piroska Lantos. He certainly wasn't a successful fashion photographer, and when he died, he had only about $250 in his checking account. His affair with Lantos had been going on for eight years, in Budapest, Paris, and New York, a house of cards built on fantasies of American-style glamour. When Lantos realized that Senty was not a "renowned photographer" at all but an aging émigré for whom she had become a talisman, she no longer needed him. And he had no choice but to destroy her—and himself. "The minute she got

KODAK EN 100 5039

Beautiful and remote, Piroska Lantos was the perfect object of obsession.

Photograph by Dan Lecca.

Piroska's father was a Hungarian military officer.

here, it was a disaster," says Peter Held, an architect who has spent time at Café Bartók.

Piroska Lantos was a perfect object of obsession. She was very beautiful: tall, broad-shouldered, with green eyes and fine features. She had been Hungary's top model for over five years and had appeared on dozens of magazine covers. Withdrawn and secretive, she made few friends, and even they never felt they understood her. "Nobody really knew Piroska," says rock singer Sarolpa Zalatnay over the phone from Budapest. "She was a complete mystery."

Two years ago, Lantos married Eric Poulet, a Frenchman with severe money problems. Before that, she had lived with Andras Kamaras, a man Poulet called the Mad Hungarian. After the murders, Poulet told police that Kamaras and Lantos had been spying for the Hungarian government. (Kamaras denied the charge.) Since then, Poulet has disappeared.

The case is still open, and although the evidence strongly suggests that Senty murdered Lantos and Gramiss and then turned the gun on himself, police first investigated the crime as a triple homicide. Over two months after the incident, the Medical Examiner's office has yet to classify Senty's death.

Even before the murders, Senty's relationship with Lantos had been a hot topic at Café Bartók. Every afternoon at four, Senty would drop by for an espresso and relate the latest episode of the "Piroska Affair." It was like a Hungarian soap opera, and even people who didn't know Senty knew about the romance. "He called her his '20000-degree flame,' " says Held. "He wasn't afraid to admit he was madly, insanely in love."

Senty had an expansive, theatrical quality that appealed to the émigrés who spent their afternoons in the café. Although he had moved to New York in 1957, he rarely traveled beyond the boundaries of "Little Hungary," the area around Second Avenue in the East Eighties. To his friends, mostly truckers, housepainters, and cabdrivers, Senty was a famous fashion photographer. The better-heeled Hungarians knew better. "The only place Senty was a big shot was on Second Avenue," says gynecologist Steven Kaali.

Wearing tight designer jeans, silk shirts, and gold medallions, Senty looked a little like Steve Martin playing one of the "wild and crazy" Czech brothers on *Saturday Night*. Senty always had a sunlamp tan, and he dyed his gray hair an unflattering shade of chestnut brown. Every month, he went to a beauty salon for a facial, and the cosmeticians used to joke that his skin felt like parchment. "I think he had a bad face-lift in Hungary," says one woman. "The skin was stretched so tight over the bone it looked like a death mask."

In keeping with his image, Senty enjoyed the company of young girls. "After the age of 24," he used to tell friends, "women are no good." He preferred girls in their late teens and had a stream of them coming in and out of his photography studio.

For Senty, this was what America was all about—gold jewelry, flashy clothes, and young women. "Even with everything, I think he was a little lost," says Kazmer Kovacs, who owns the Red Tulip restaurant, another popular Hungarian hangout. "There was always a great sadness in his eyes."

He was born Gyuri Szente to a wealthy family in Szolnok, a town about 50 miles east of Budapest. His father, who was Jewish, owned a large hardware and general store. "Before the Nazis invaded Hungary," says a family friend, "Senty's father took all his gold jewelry and placed it in a safety-deposit box in Geneva. He wanted to leave his children a legacy." When he returned to Hungary, the Nazis shipped him to Auschwitz. Senty's mother, who was Roman Catholic, was sent to another concentration camp, while Senty, who was then 21, was put in a labor camp. An older brother died fighting on the Russian Front. After eight months, Senty escaped from the camp, and his mother was freed by American soldiers at the end of the war. His father, however, was killed in Auschwitz.

After the war, Senty worked as a photojournalist on a newspaper. When the Communists came to power in 1947, he was arrested for anti-Soviet sentiments and served a five-year jail term. Four years later, Senty was one of 200,000 Hungarians who fled after the country's revolt was put down by the Soviet Union. In 1957, he arrived in New York with his wife, Valeria, a Russian ballerina. They were divorced soon afterward, and Senty rarely talked about her. For a while, he lived with Rose Reti, a close family friend who owns a Madison Avenue hair salon. He learned English, and earned money by developing negatives in a photo lab. "His big dream was always to open a fashion-photography studio," says Peter Held.

In 1964, Senty met Clara Aich, a Hungarian-born photographer who had just moved to New York. Aich, who was in her early twenties, needed a job in order to stay in the country. Just as he would later do with Lantos, Senty set himself up as her translator and business manager. He helped Aich find work in a photo lab, and they lived together for a while. "George used the job as a threat," says a friend. "Whenever Clara didn't do what he wanted, he'd say, 'I can have you kicked out of the country like a dog.' "

In 1968, he got $10,000 from the German government as reparation for his father's death. He used the money to open a photography studio with Aich on East 25th Street.

"Even then he was crazy," says a wealthy Hungarian in his late sixties. "He followed Clara everywhere. She'd go to a restaurant and he'd have his face pressed to the window. She'd go to bed and he'd be standing guard on the sidewalk." In 1978, Aich dissolved the partnership and gave Senty $25,000.

"After George got the money, I told him to be sensible," says Anton Klein, owner of Anton's Furs. "I said, 'Open up a real business. Stop chasing these young models.' He said, 'What do you expect me to do? Take passport pictures? I am an artist.' "

Photograph by Lajos/MTI via A.P./Wide World.

At first sight: In 1978, Senty met his "20000-degree flame" at a fashion show. "The minute I saw her," he said, "I fell madly in love."

So Senty used part of the $25,000 to buy a 1978 silver Lincoln Continental, which he shipped to Vienna. He needed the car to enhance his image whenever he traveled to Budapest. Typically, Senty would get a cut-rate airline ticket from a Hungarian travel agency on Second Avenue and fly to Puerto Rico, where he would spend several days getting a tan. Then he would fly to Vienna and pick up the car. "Arriving in Budapest in a Lincoln was like landing in a helicopter," says Kaali. "Everybody thought a major celebrity was in town."

Before each trip, he would buy things that were hard to get in Hungary. He'd go to Alexander's for inexpensive ladies' blouses and to Woolworth's for cheap cosmetics. Then he would visit a friend on 47th Street who sold him stolen gold jewelry. "Senty bribed the Customs agents at the border, who let him in with the stuff," says one man.

In 1978, Senty met his "20000-degree flame" at a fashion show at the Duna Inter-Continental Hotel in Budapest. "The minute I saw Piroska," he told friends, "I fell madly in love."

Piroska Lantos was born on February 7, 1955, in the small town of Szentes, where her father was an officer in the Hungarian army. "Piroska told me she had an unhappy childhood," says a Hungarian woman who defected to the United States. "Her family moved around a lot, and she never made any friends."

At fourteen, Lantos got a job modeling for a dress factory in the town of Zalaegerszeg. She appeared in fashion shows almost every weekend. After high school, she went to Budapest to attend the city's well-known fashion institute.

On January 18, 1975, Lantos married a young architect named Lajos Kustos. "Piroska was always complaining that her husband was jealous of her career," says a woman who met her that year at a fashion show aboard a cruise ship. "She told me she wanted to be a top model, but her husband wouldn't let her out of his sight. A group of us were going to a disco after the cruise, and we asked Piroska to join us. But her husband was waiting at the port, and he whisked her away."

They were divorced two years later. "One day, they had a huge argument," says a family friend, "and Kustos hit her in the face. 'You'll never hit me again in your life,' she said. 'Nobody mistreats Piroska Lantos.' "

Next, Lantos fell in love with Andras Kamaras, a handsome graphics designer in his late thirties. "He was more jealous than her husband," the friend says. By 1977, Lantos had become Hungary's top model and traveled on assignment to the Eastern-bloc countries. "She looked so different from all the other mannequins," the friend says. "Most of the Hungarian models had thick, stocky builds and a real peasant look. Piroska carried herself like an aristocrat." In fact, Lantos was considered so special, Hungarian journalist Tamas Ungvari wrote not long ago in the *New Mirror,* that she was viewed as "Hungary's national treasure."

Still, it wasn't glamorous enough for Lantos. "Being a model in Hungary is very different than in the United States," says a woman who knew Lantos in Budapest. "You are merely an employee of the state. I doubt Piroska made more than $200 a month." Lantos knew she had the potential to be a top model, and she wanted to come to New York more than anything in the world.

Though Lantos was extremely ambitious, she had little self-esteem. Some people took her frequent silences as a sign of cunning, but in fact she was extremely shy. Much of the time, she acted like a young girl, blushing whenever anyone paid her a compliment. It was almost as though she didn't believe she was really attractive. Women tended to think she was not particularly bright; one remarked on her "vacant eyes." Most men, however, found this quality appealing because they could read anything they wanted into her face.

Once George Senty had met Lantos, he wooed her with cosmetics, blue jeans, and furs borrowed from a friend in the wholesale business in New York. Senty photographed her in front of the Danube and told her the shots would appear in *Vogue.* Actually, he enlarged the pictures and wallpapered his apartment with them. Of course, Lantos didn't know that. What she did know was that Senty was a "famous" New York fashion photographer who seemed to have plenty of money. He took her to all the top restaurants and nightclubs and always made sure that gypsy violinists were playing at their table. "When the Saints Go Marching In" was their song.

By the fall of 1978, Senty was telling everyone they were engaged. "Piroska's mother was horrified," says a family friend. "Senty was too old, and she hated all his jewelry. She said, 'He had on so many gold ornaments he looks like a Christmas tree!' "

Andras Kamaras, Lantos's boyfriend, was unhappy as well. He was still living with Lantos, who was now pregnant. Ultimately, she had an abortion, and Senty returned to New York to make the wedding arrangements. "He was ecstatic," says Ilona Cshulz. "He told ev-

As a teenager, she modeled for a dress factory and appeared in fashion shows almost every weekend.

Photographs: left, Lajos/MTI via AFP; right, Bara/MTI via AFP.

erybody he was marrying the world's most beautiful model."

What happened next is out of focus even to those who knew Senty and Lantos. According to a family friend, Lantos's father was adamantly opposed to his daughter's affair with Senty. He didn't like Senty, and he didn't want Lantos to leave the country; as a military officer, he would be embarrassed by this. "Lantos's father had a close relative in the Ministry of Internal Affairs," the friend explains. "All he had to do was say one word and the marriage was off. Besides, the Hungarian government didn't like Senty coming into the country with all the jewelry. I'm sure they were thrilled to have any excuse to keep him out."

Meanwhile, Senty bought Lantos a wedding gown and arranged to return to Budapest to pick up his future bride. When he went to the Hungarian Consulate in New York, according to Ungvari, he was refused an entry visa. "Senty wanted to know what his crime was," Ungvari wrote, "but he never got an explanation."

"George was destroyed," says a friend. "He tried to pull every diplomatic string to get back into Budapest, but it didn't do any good. The people who were keeping him out were too powerful."

In early 1979, Senty learned that his mother was dying, and he begged the consulate to let him back into Hungary. By the time they agreed, his mother had already died. He returned for two days to attend the funeral and to find Lantos. According to Ungvari, he ran all around Budapest carrying a fur coat in a desperate attempt to get Lantos to come to the United States with him. But she had suddenly disappeared.

"Suicide," says Theresa Sari, sitting at Yellowfingers. "For him, it was the only alternative." A pretty woman with short brown hair and a broad face, she was one of Senty's confidantes. "After he got back from his mother's funeral," Sari says, "George didn't want to live anymore. He told me that one day he sat down in his living-room chair, pulled out a gun, and put it in his mouth. He was just about to pull the trigger when the telephone rang."

Lantos was still in Budapest, living with Kamaras. She wanted to leave Hungary but couldn't get a passport. "Piroska was like a queen living in exile," says a friend. Lantos and Senty wrote each other, and whenever friends went to Budapest, he asked them to forward packages filled with jewelry and cosmetics.

This went on for nearly three years, but Senty never gave up hope. "Once he got something into his head, he was extremely stubborn," says photographer Jane Corbett, who shared a studio with Senty in 1980.

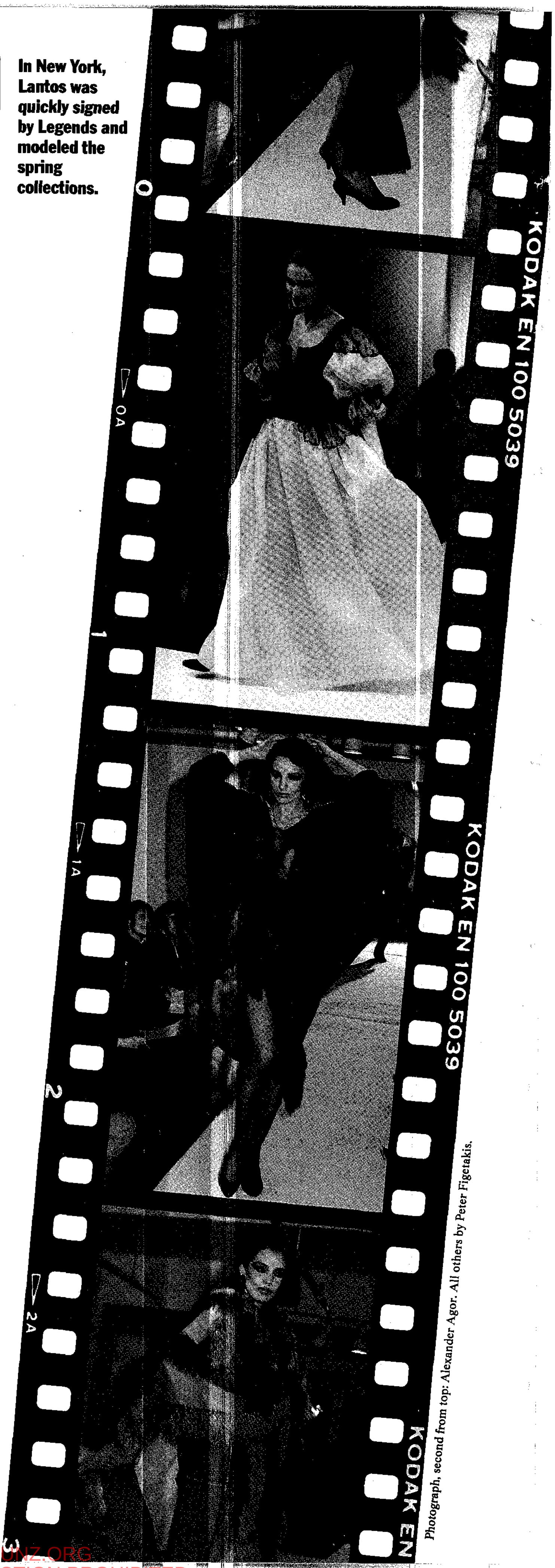
Since the mid-sixties, Senty had been trying to recover the jewelry his father had put in the Geneva bank. Although he didn't have the key to the box, he had the date of deposit. This wasn't good enough for the bank, which refused to open it for him. He filed suit, and the case dragged on for years. "There were only two things he wanted in life," Corbett says. "The safety-deposit box and Piroska."

Lantos last appeared publicly in Hungary in the fall of 1980 at a fashion show in the Inter-Continental Hotel. In the audience was Agnes Gramiss, a woman in her early thirties who worked for Hungary's Atomic Energy Research Commission. Gramiss was stocky, with a plain face and a voice harshened by years of chain-smoking. For years, she had been involved with a journalist 30 years older than she. They bought a co-op apartment together, but he fell in love with his secretary and, according to a source, "kicked Gramiss out on her ass."

Because Gramiss was a fashion groupie, she traveled in the same circles as Lantos, and they had gradually become friends. Soon after the show at the Inter-Continental, Gramiss suddenly left Budapest and moved to Paris.

A woman who later defected to the United States was at the same show and recalls that Lantos was very upset. "I went backstage to see her," she explains, "and she said she had been

In New York, Lantos was quickly signed by Legends and modeled the spring collections.



Photograph, second from top: Alexander Agor. All others by Peter Figetakis.

Endless love: "Piroska was married in Paris, but it didn't bother George," says a friend. "He always knew they'd wind up together."

dropped by *Ez A Divat* [a Hungarian fashion magazine]. 'They told me I don't represent the Hungarian working class,' she said. I hugged her and said that everything would work out. Her eyes filled up with tears. 'Do you really think so?' she asked."

On November 26, 1981, Lantos slipped out of Hungary. "A few days later, she telephoned her mother and said, 'Guess where I am?' " says a Hungarian who later spoke with the mother. "The mother said, 'Where? Budapest?' Piroska said, 'No, I'm in Paris, and I'm never coming back.' "

Since Lantos had told friends for many years that she was being denied a passport that would allow her beyond the borders of the Eastern-bloc countries, it seems odd that the government would suddenly let its "national treasure" move to Paris. Soon afterward, she was joined by Andras Kamaras, who got a job working for a Hungarian company in Paris.

"It's puzzling," says a source familiar with the case. "Kamaras and Lantos were living together in Budapest, so if Lantos had defected, chances are Kamaras's passport would have been revoked. At least that's the usual procedure. But instead, he gets a job working for a Hungarian company. Not only that, he winds up with a service passport that allows him to travel all over the world. The only explanation is that Lantos was allowed to leave Hungary because she made some kind of 'arrangement.' "

Eight months after she got to Paris, Lantos became a French citizen by marrying Eric Poulet, who was in his late thirties. She changed her name to Sarah de Lantos and got a job working as a showroom model. In 1983, she was signed by Glamour, a top modeling agency, and worked for Chanel. Meanwhile, she was having problems with Poulet. According to Tamas Ungvari, Poulet had told Lantos he was a successful real-estate developer. He had a villa on the Côte d'Azur and gave the impression he was a multimillionaire. "Two years later," Ungvari wrote, "he confessed to everything. He didn't know anything about real estate. In fact, he was heavily in debt."

Lantos left Poulet and moved in with Gramiss, who was working as a housekeeper for an elderly aunt. A month later, Lantos was living with Kamaras again. About this time, Poulet began accusing his wife of being a spy. He reported her to French police, according to a source, and they interrogated her for several hours. After Lantos's murder, Poulet told New York detectives that Kamaras had been trying to take her back to Hungary for "political reasons."

By late 1983, Lantos was again desperate. Poulet was showing up at the modeling agency to beg for money. Lantos told modeling agent Jean-François Guille, "I'm afraid for my life."

A few months later, she called Senty in New York. "Come and get me," she said.

"George loved to sit in the bathtub and talk on the telephone," the photographer Jane Corbett is saying, relaxing behind a desk that once belonged to Senty. "He used to keep his gun right in this drawer," she says.

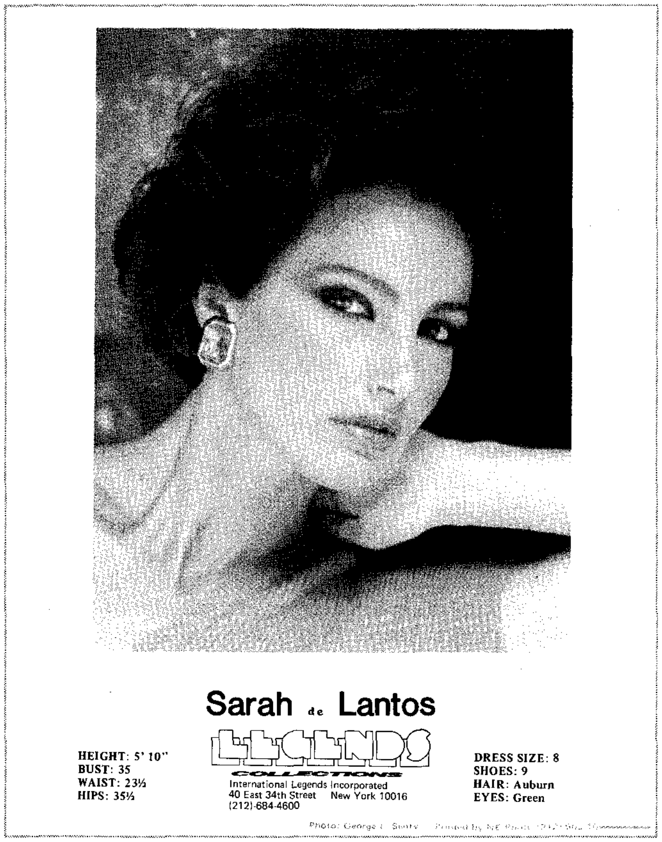
"During the years Piroska was in Paris," Corbett says, "George spent a fortune on phone bills. Of course, Piroska was married by then, but it didn't seem to bother George. Somehow, he always knew they'd wind up together."

Now that Lantos was in Paris, Senty suddenly got a visa to enter Hungary. He spent nine weeks in Budapest in the summer of 1982 and had an affair with a young actress. They returned to New York together, and Senty spent several weeks taking pictures of her. "One day, they got into a huge fight," says a friend of Senty's. "She had a close friend from Budapest who came to New York to visit her boyfriend. George didn't like anybody else competing for her time. She got tired of his jealousy and complained to her friend. George overheard the conversation and blew up. 'Why are you doing this to me?' he screamed at the girlfriend. 'I ought to kill you!' "

"Before she went back to Budapest," says another friend, "she begged for the photographs. George told her, 'As long as I live, you'll never see these pictures.' "

Senty told everybody he was upset by the actress's "betrayal." He was also worried about his financial situation. That summer, he had charged $30,000 on his credit cards and didn't have the money to pay it back. He filed for bankruptcy in November. At the same time, he and Corbett split up their partnership. "I'd had enough of George and his troubles," she says.

Senty got an instant lift when he heard Lantos's voice in early 1984. He hopped aboard the first plane to Paris and brought her back with him. "George was ecstatic," Sari says.



Sarah de Lantos

HEIGHT: 5' 10"
BUST: 35
WAIST: 23½
HIPS: 35½

LEGENDS
COLLECTIONS
International Legends Incorporated
40 East 34th Street New York 10016
(212)-684-4600

DRESS SIZE: 8
SHOES: 9
HAIR: Auburn
EYES: Green

Photo: George [illegible] Senty

Senty took Lantos's Legends portrait.

"He ran around town telling everybody, 'She's coming! She's coming! The world's most beautiful woman is finally coming to New York!' "

Lantos arrived in New York on March 7, 1984, and moved into the small studio apartment Senty had sublet at 25 Tudor City Place. "It was hardly the glamorous penthouse Piroska expected," says one woman. "She thought Senty was a big-time fashion photographer, and the guy was nothing but a bum."

At this point, Senty didn't even have a photography studio and had sold most of his cameras. But he still had a creative approach to making money. An Eastern European waitress who needed a green card in order to stay in the country allegedly paid him a substantial sum to marry her. She was

On January 3, Senty, Lantos, and Agnes Gramiss were found in the apartment at 25 Tudor City Place.

middle-aged and worked at a restaurant in Queens. Senty didn't tell anybody about the marriage. "When the wife showed up at the funeral," says one man, "people wondered, 'Who the hell is that?' "

Soon after her arrival, Lantos was signed by the Legends modeling agency and modeled the spring collection for Carolina Herrera, Akira, Guy LaRoche, Fabrice, Ungaro, and Revillon. She made $2,500 a day, and although she worked for only a few months, Legends' owner, Kay Mitchell, says she earned $50,000 by the end of 1984. At 29, Lantos was a little old to be starting a modeling career in New York, but according to modeling agent Gary White, "her age didn't matter. When I first saw Sarah at the Chanel fashion show in Paris," he says, "I couldn't take my eyes off her. She was the most beautiful woman I'd ever seen."

From the start, Senty became a fixture at Legends. Using the excuse that Lantos couldn't speak English, he followed her everywhere. "He was like an overgrown puppy," says Mitchell. "The minute Sarah moved, George was at her feet." He tried to act as her business manager and became her exclusive photographer, refusing to let anybody else take her portfolio pictures. He also accompanied Lantos to all her assignments, and once waited five hours outside Madison Square Garden while she did a fashion show.

Ilona Cshulz is adjusting her fur hat and drinking a cup of espresso at Café Bartók. "Gyuri loved to show Piroska off to all his friends," she says. "He was so proud. Every morning he would make her breakfast and then kiss her from head to toe. He told me, 'Ilona, I could make love to her three times a day, but Piroska is always too tired.' "

"Believe me," she whispers. "I know these things. Senty was the best man at my wedding, and we were very close. For example, I'll bet you didn't know he had kidney trouble." Cshulz's husband stifles a yawn and moves to another table.

"Even a casual observer could tell that Piroska didn't love him," says Kazmer Kovacs. "She never looked into his eyes or held his hand."

"I touched her hand once," says the man in the blue pinstriped suit. "We were introduced at the Palm Court, and it was damp and fishy."

In July, Lantos told Gary White she needed to return to Paris for a month to "settle her affairs." Nobody knows what she did there. "Frankly, I find it impossible to believe that Sarah was even in Paris," says Jean-François Guille at Glamour. "She never contacted anybody at the agency, and I know for a fact she was afraid to be in the same city as her husband."

Lantos stayed with Gramiss, who was living near Poulet. The only other person Lantos is known to have contacted is Kamaras, who by then was married to another model. According to a source, Lantos was riding in a car when she was picked up by French police. Again, she was interrogated and released. Several days later, Kamaras was also picked up and questioned.

Lantos returned from Paris on August 4, and two days later sublet a studio at 399 East 72nd Street. The previous tenant, a young Hungarian woman, had committed suicide in the apartment not long before. Lantos tried to free herself of Senty, but he wouldn't let go.

In mid-August, Lantos told Agnes Gramiss that "today I threw the towel in." She wrote, "Right now I have had a fight with [George]. Imagine that he does not have anything else to do except . . . sit at my place until 12 P.M. watching TV. I have had enough. I will permit him to see me two nights a week. The saddest thing . . . is that he is jealous of my work. My Agnes, people are always a disappointment. This is dreadful. You are my only girlfriend. . . . Everything will have its time."

Senty found the letter and made a copy. "He hated Agnes," says Sari. "But this made him hate her even more. Anytime you mentioned her name, he practically foamed at the mouth."

"The whole situation was a mystery to me," says French model Martine Laurent. "I don't think they were in love. In fact, she seemed disgusted by him. She told me, 'I'm fed up. He's old and ugly. He keeps telling me he loves me and that he'll wait forever. I'd rather die first.' "

In September 1984, Lantos spent several weeks in Milan modeling the fall collections. "The usual procedure is for the models to go to Paris," says Guille, "but Sarah refused. 'I can't be in the same city as my husband,' she said." For the previous six months, Lantos had been sending money to Poulet, as well as paying the rent on Senty's apartment. At one point, she was withdrawing $400 in cash from her bank account every two days.

"By the fall, I saw a major improvement in Sarah," says Gary White. "Her English was better, and I told her to be more independent. I said, 'Sarah, you're a big girl. Do you want George

Photographs by Forrest Anderson/Gamma-Liaison.

Falling apart: In the autumn of 1984, Lantos told model Deloris Henderson, "George is completely crazy. I think he's going to kill me."

to run your life?' But she just smiled. 'Don't worry,' she said. 'I can always handle George.' "

Several weeks later, she came in to the Legends agency in a frenzy. "George is completely crazy," she told model Deloris Henderson. "I think he's going to kill me." The conversation took place in mid-October, after Lantos had been invited to an agency party on a yacht. "When George found out about it," Henderson says, "he asked me to spy on Sarah. 'Tell me everyone she talks to,' he said. I told him, 'Forget it, I'm not James Bond.' "

The day after the party, Senty showed up at Legends in a rage. "What are you trying to do?" he screamed at agent James O'Shea. "Sarah's health is too weak for parties. If you keep this up, I'm going to create a scandal." O'Shea says he didn't pay too much attention to him. "We all knew he was a little crazy, but not *that* crazy."

At the beginning of December, Senty called his travel agent to ask the price of two plane tickets to Rio de Janeiro. He said he wanted to leave around the middle of January. By now, he was broke and was borrowing heavily from his friends. He got word that he'd lost the case against the bank in Geneva and that his father's legacy would never be his. Senty was crushed. "The will's inside the safety-deposit box," he moaned. "It's my jewelry. Why doesn't anybody believe me?"

On December 17, Lantos met Agnes Gramiss at JFK Airport. Gramiss, whom Lantos had invited to New York, wanted to sell $6,000 worth of jewelry that she'd inherited from an uncle in Paris.

Senty referred to Gramiss as "that Nazi bitch." Jealous of her friendship with Lantos, he accused them of being lovers. When he learned they were sleeping in the same bed, he had two queen-size mattresses delivered to Lantos's apartment, even though Gramiss was to return to Paris on January 7. He ordered them to keep the mattresses on opposite sides of the room.

Gramiss likewise despised Senty and repeatedly told Lantos to "dump him." She devised a kind of cat-and-mouse scheme that pitted the two women against him. Anytime Senty came to pick up Lantos for a date, Gramiss made sure they were both already gone from the apartment. "It drove George crazy," says a friend. "He was already clinging to the last shreds of sanity, and this sent him plunging off the deep end."

Piroska's grandmother and mother go through the mementos of her career.

Around December 19, Senty went to the Red Tulip and proceeded to get drunk on unicum, a strong-tasting Hungarian liqueur. While gypsy violinists played "The Way We Were" in the main dining room, Senty sat at the bar with his face buried in his hands. It was 9:30 P.M. He'd had a date with Lantos at six, but she wasn't at her apartment. He wanted to give her a book of poems called *On the Edge of the Deceased.* Inside, he'd written the following message: "Confused, ill and broken is my soul / it has a thousand hurting wounds / with feverish faith, I sometimes feel / that balm came from you. . . . / I wait for You, I follow you in thirst."

For the next 90 minutes, Senty constantly ran to the telephone to leave messages on Lantos's answering machine. Finally, he got tired and went home. At 11:30, he tried her number once again.

"Where are you, Piroska?" he asked. "Club A? Or are you whoring somewhere else? You tricked me. You told me to pick you up at six, and you were gone.

"Piroska," he whispered, "you're never going to forget this."

By 12:30, Senty was combing the city for Lantos and left another message on the machine. "I'm at Club A," he said. "You're lucky I didn't find you . . . but I'll find you."

A few minutes later, he called again. "Piroska," he begged. "Please cool this thing down. You know I'm never going to leave you alone. . . . Please stop! You're stretching the string."

On Christmas Eve, Lantos, Senty, and Gramiss went to a party at Rose Reti's apartment. Lantos and Gramiss sat on a couch and held hands while Senty fumed. According to a source, he told Reti, "Look at them. They're flaunting their relationship right in my face. How much can I take?"

For the next several days, Senty spent much of his time in the bathtub talking on the telephone. He called up friends in Budapest and said he was going to kill himself. Others got Christmas cards with the following greeting: "My life is a horror. There is no way out. Therefore, this is my last holiday greeting. Much love, George."

As Senty plotted his suicide, Gramiss and Lantos were trying to find a buyer for the jewelry. On Sunday, December 30, they invited Dr. Steven Kaali over to the apartment to look at Gramiss's diamond ring. "I wasn't interested," Kaali says. "Besides, I was angry at the way Gramiss was badmouthing Senty. She was quite malicious, and I could see she was really firing Piroska up. She kept on telling her, 'Drop the guy.'

"While I was there, the phone rang," he says. "It was George, and he wanted to know if Piroska was alone. Agnes put her finger to her mouth. 'If he knows we're together,' she said, 'he'll kill us all.' "

On December 31, Gramiss had lunch with a Hungarian friend who works as a stockbroker. She told him, "Senty has finally agreed to end the

Photograph by Lajos/MTI via APF.

Endgame: Senty told a friend, "Tonight, I'm going to end the Piroska affair. I'm going to throw acid into her face and then shoot her."

relationship. We're going out tonight for the last time."

Before getting ready for the evening, Senty placed some photographs in an envelope and sent them to the actress in Budapest. "In this last moment," he wrote, "I want you to have these. Remember, I will always love you. George."

At about 6:45, he called Julianna Falus, another Hungarian friend. "I will probably not see you again," he said. "Tonight, I'm going to end the Piroska affair. I'm going to throw acid into her face and then shoot her."

A half-hour later, he stopped by Rose Reti's apartment to wish her a happy New Year and to give her his mother's wedding ring. He wore it on his pinkie and said it was his most valued possession. "I might get mugged," he told Reti. "Keep it for me." Then he picked up Lantos and Gramiss at their apartment and drove them down to a SoHo restaurant. Senty was dressed in a dark-gray pin-striped suit, and both women were wearing black. "They looked so unhappy," a waiter said, "I thought it was a funeral."

Mrs. Lantos puts flowers on her daughter's grave in Hungary.

They stayed out until 4 A.M., and Senty drove them back to Lantos's place. According to Deputy Inspector Robert McGowan, the doorman saw Senty pick them up Tuesday evening, January 1. They went out to dinner at a restaurant and returned to Senty's apartment. A source familiar with the case says that once inside the apartment Lantos and Gramiss headed for the sofa. Senty opened a bottle of Moët champagne, offered a toast, and then excused himself to go into the bathroom.

Lantos switched on the TV, and Gramiss lit up a Gauloise. She was flipping through a fashion-trade magazine when Senty walked in front of the sofa carrying a .32-caliber revolver. It had been hidden in a hamper in the bathroom. He pointed the gun at Lantos, who was taking a sip of champagne, and fired two shots into her chest. The glass flew into the air, and she collapsed on the coffee table.

Jumping up from the sofa, Gramiss tried to use the magazine as a shield, but Senty fired three shots into her chest. She fell over the coffee table, next to Lantos. Walking over to a kitchen cabinet, Senty pulled out a box of bullets and reloaded the gun. Then he loosened his tie, opened up his shirt, and pressed the gun barrel to his chest. He fired four times, and the last two shots punctured his lungs. Several minutes later, Senty choked to death on his own blood. Only one neighbor reported hearing shots, at eleven minutes past midnight.

Laszlo Stern, a close friend of Senty's, discovered the bodies at 9:50 A.M. on January 3. Senty had given him a key to his apartment and told him, "If I don't answer the phone, come and wake me up." In one corner of the room, the few pieces of photography equipment that hadn't already been sold were set aside with a note to Stern. "For you," it said.

Among the bodies and the bottle of champagne, detectives found a tape recorder. They pushed the button and immediately heard Senty's voice. "Hello, hello, Radio Budapest.... This is George L. Senty, known before as Szente, Gyuri. I'm speaking in the name of Piroska Lantos...." At this, Senty's voice breaks. "How long can she stand this miserable, shit-filled life with me? For another ten days?"

Next, there is the sound of a woman's voice, and Senty cries, "Don't you touch me." After that, the tape goes dead.

On the evening of January 3, a law-enforcement source says Andras Kamaras burst into a friend's apartment in Paris and demanded a wood statue and several record albums. He said they belonged to Lantos and he needed them back. Since Lantos's friends in Paris didn't hear about the murder until January 4, it's surprising that Kamaras apparently found out about it so fast. On the fourth, Eric Poulet was on the telephone with New York detectives. "The Mad Hungarian is at it again," he told them.

According to a source close to the case, the investigation has not been closed because Poulet suggested to New York police that Kamaras committed the murders. Kamaras denied this and suggested to police that Poulet committed them. Poulet denied that. Police are trying to find Poulet and are waiting for an Interpol report determining Kamaras's whereabouts on the morning of January 2.

The source suggests that any information Kamaras or Poulet might provide would amount to a "technicality," and that police are reasonably convinced that Senty committed the murders. The man who had lived an illusion of wealth and success for over twenty years and had pursued a fantasy lover for the last eight ultimately chose to end the story in a brutal and devastatingly realistic way. Rather than suffer further humiliation, Senty put on his best suit, broke out the champagne, and made his final New Year's resolution.

At Café Bartók, everybody is still wondering what exactly happened. "I don't understand this whole thing," says Elisbeth Szaloki in between studying for her exams at NYU. "Maybe we'll never know."

"I know one thing," says a woman at a corner table. "Leave it to Gyuri not to put the gun in his mouth. He was *so* vain. And did you notice he was even wearing his good suit?"

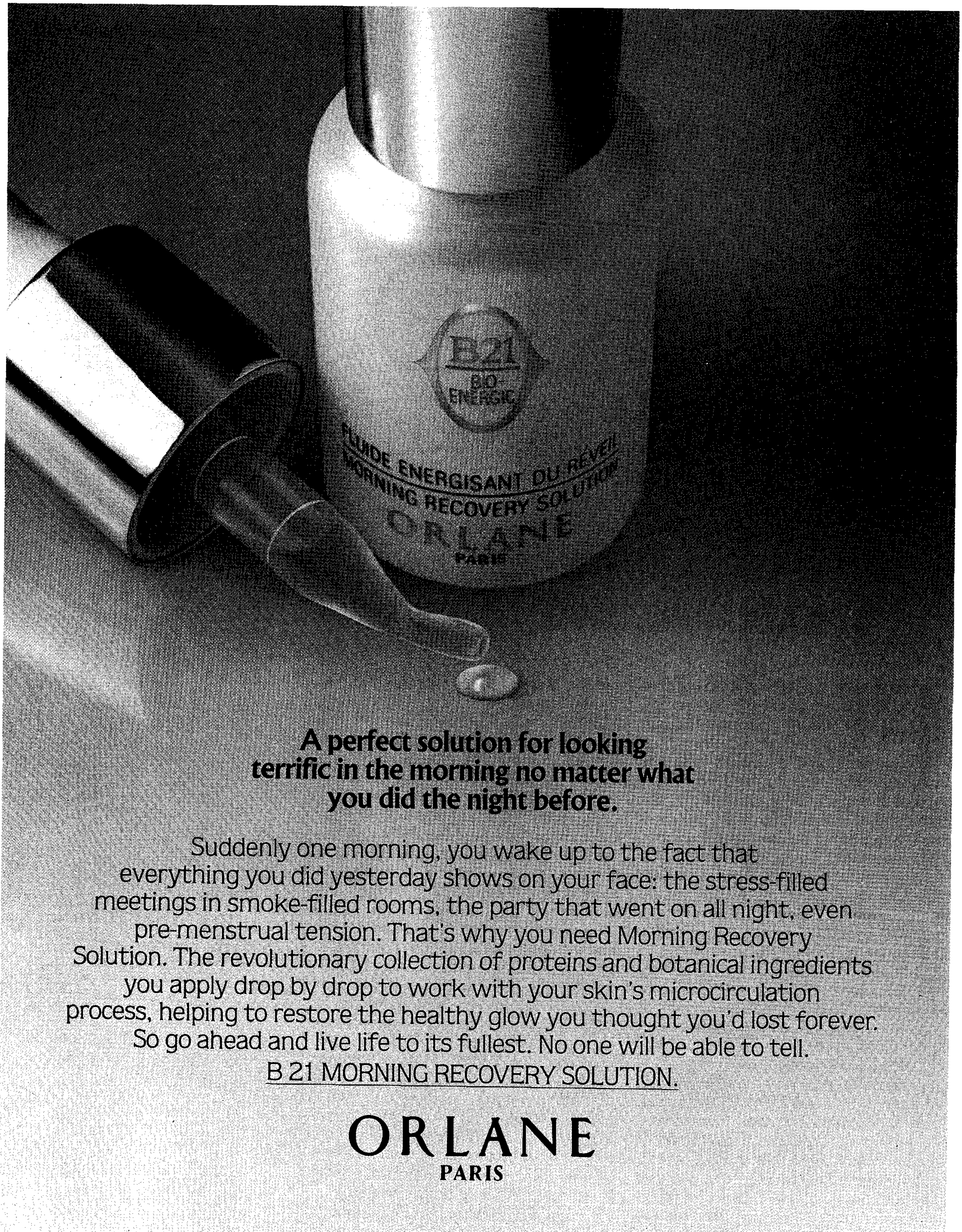
"Gyuri was the kind of man you only meet once in a lifetime," Ilona Cshulz says before heading home for the day.

"Thank God!" shouts the man in the blue pin-striped suit. "I had too much of Senty already." He turns to the personal ads in a magazine. "You know," he says, "all I want in life is a beautiful Hungarian woman."

"Like Piroska?" Cshulz asks.

"No," he says, "definitely not like Piroska." ■

Photograph by Lajos/MTI via APF.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THE DISNEY WORLD OF SUPERMARKETS

STEW LEONARD, THE DAIRY KING

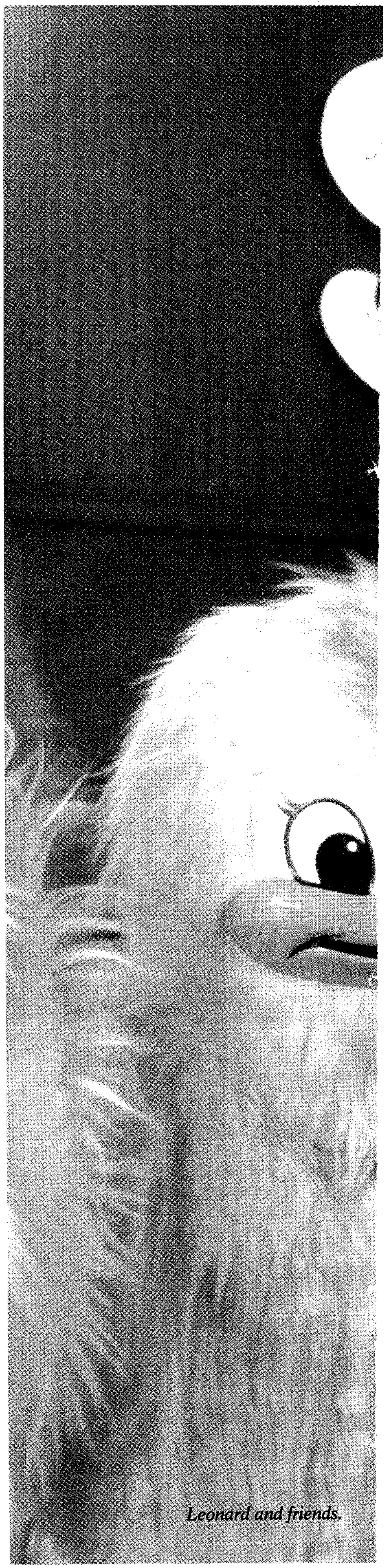
BY KATHARINE DAVIS FISHMAN

FIRST THERE'S THE REAL COW watching over the parking lot, the plastic cow in the entranceway, the robot cow singing nursery rhymes with the robot farmer, and the high-school kid in the cow suit working the room. Then there's the rinky-tink music—which turns out to come from two eight-foot robot dogs who sing to the Lord a new set every six minutes and are installed above the frozen peas. There are oodles of cash registers, each one manned by kids showing a yard and a half of teeth. The bakery smell is like to knock you flat until you move far along the store's one twisty aisle (tomatoes and candy and plants and soda looming up at you like apparitions), and then the barbecued chicken hits.

All in all, it's not your usual supermarket, which may be why the folks moving in and out of it don't look all that usual, either. Like the creatures that entered Noah's ark, they seem to come in matched pairs, most with a set of coordinated descendants trailing behind: moms and dads, shaggy or preppy or polyester or ethnic, predestined for either the 69-cent half-gallon of fruit drink or the 79-cent 23-ounce bottle of Perrier. If Saturday morning at the Grand Union is a dreary chore that spouses usually take turns enduring, Saturday morning at Stew Leonard's World's Largest Dairy Store on Route 1 in Norwalk, Connecticut, is a full-fledged Family Bonding Experience.

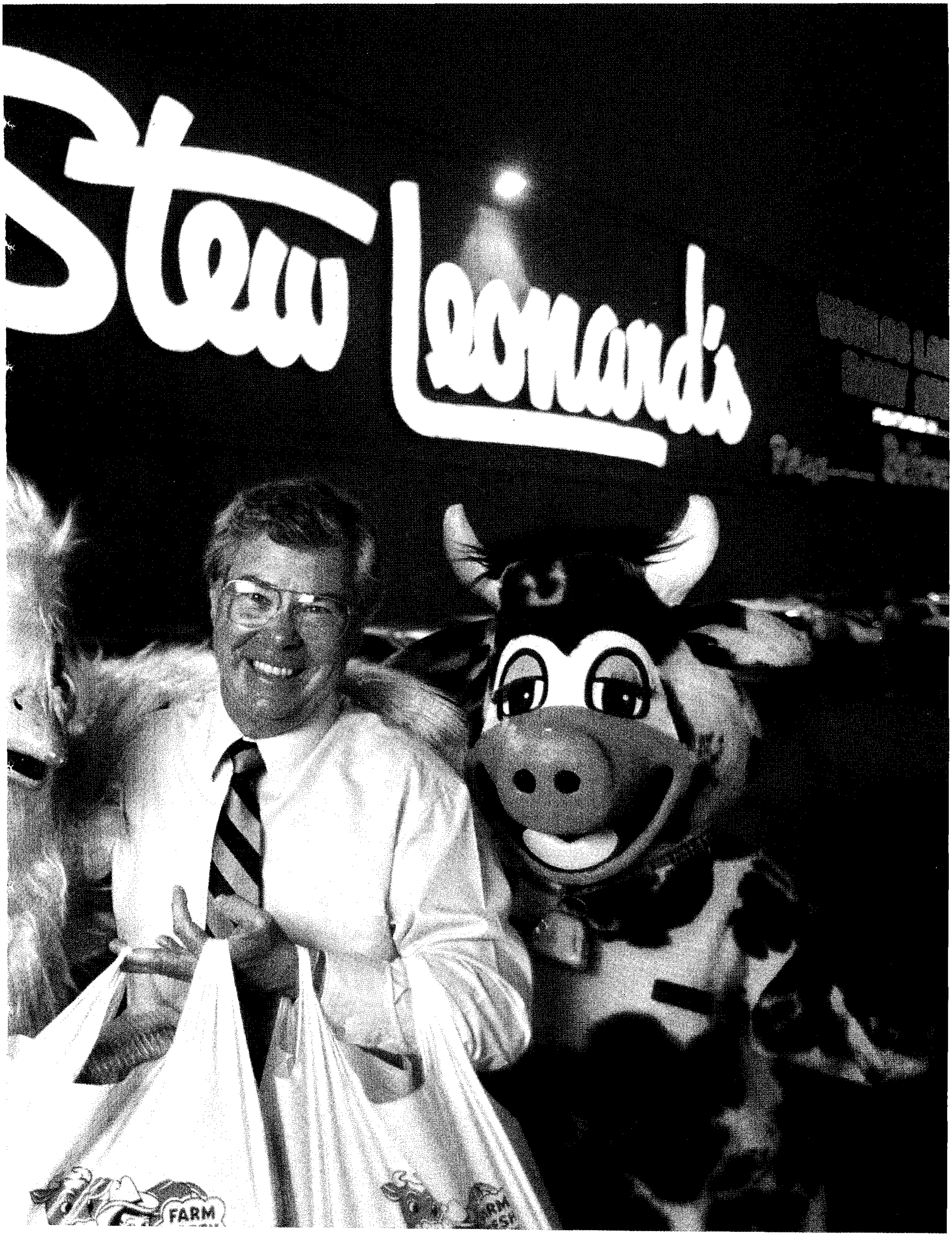
Stew himself, who is 55, silver-haired, round-faced, gravel-voiced, and hearty, estimates that 100,000 customers—"that's probably just 50,000 ring-outs"—wind through each week; on a busy day, they seem wafted along on conveyor belts almost as quickly as the half-gallon cartons of milk you see moving through the store's glass-enclosed dairy plant at the rate of 150 per minute. All the numbers at the store are awesome: 75,000 croissants a week, 21,840 tons of poultry and a million and a half ice-cream cones a year, for example. Annual sales are $80-million, affording Leonard such comforts as the house in St. Maarten, where he takes a busman's holiday every January and chews the fat with his neighbor, supplier, and buddy Frank Perdue, who, reputedly, talks about hardly anything but thighs and breasts.

Some families take the hour's drive from New York City occasionally, as a lark; other shoppers come regularly from all over Fairfield County and even from Westchester. They're drawn primarily by the ambience, but everyone you talk to will also cite products that are fresher and of better quality—and often lower in price—than what they find at other supermarkets, and these people know whereof they speak. They know because of one particularly irritating fact about the store. While the average supermarket

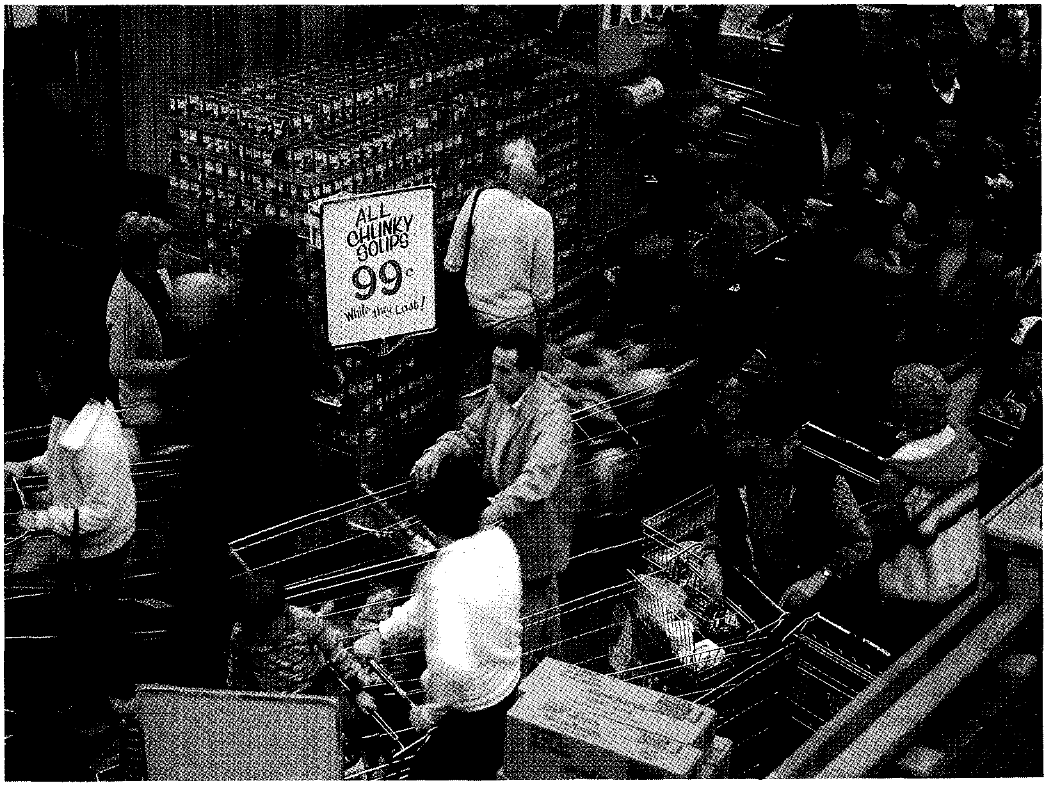


Leonard and friends.

Photographed by Bob Sacha.


Stew Leonard's
FARM

CUSTOMER RELATIONS: *“A woman comes in with a turkey she says was dry,” Stew says. “You know she cooked it too long, but you give her another. In a year, she’s spent $5,000—what the hell is $20?”*



Moving products: *The store has only one aisle, making impulse buying inevitable.*

carries 15,000 items, Stew Leonard’s stocks only 700. Thus, his customers are practically forced to go to the nearby Grand Union also, and make invidious comparisons that send them rushing back to Stew’s store.

Stew will sell you Rice Krispies, but this week he won’t sell you Wheat Chex or Corn Flakes; he might not even sell you baking soda or flour or cleanser or vinegar. Yet it’s nearly impossible to get out with just a few purchases, since the store has one horseshoe-shaped aisle, which takes every customer past every product. Impulse buying is inevitable. All this is part of a distinctive marketing approach that has worked well enough to suggest that Stew Leonard may be one of America’s canniest entrepreneurs; it has landed him a spot in the upcoming sequel to *In Search of Excellence,* and he’s already appeared on a recent TV spinoff of that book as well. Leonard is astute in other ways too: He has managed to keep every one of his three eldest children—Stew Jr. (“Stewie”), 30; Tom, 28; and Beth, 26—working in the business, with a fourth, Jill, 22, serving her apprenticeship on every college vacation. If Stew Leonard’s is a business success story, it is equally a family success story.

THE LEONARD PHILOSOPHY IS articulated in hosts of aphorisms that Stew has collected over twenty years and that employees have absorbed like—well—boss’s milk. The most important of these is Winners Focus, Losers Spray. The 700 items Leonard stocks are those that move the fastest; thus, he is able to buy by the trailer-truck-load directly from producers like Perdue and Sunkist, saving both money and time by eliminating the middleman. Once the products have arrived at the store, they don’t hang around long. Volume equals turnover equals freshness, which is why Leonard is happy to leave arugula and smoked trout to the specialty stores and let competing supermarkets stock six different brands of yogurt. Indeed, if you want your milk in anything but the half-gallon size, you’ll have to go elsewhere (the Grand Union down the road from Leonard’s sells a half-gallon of whole milk for $1.04; Leonard’s sells it for 95 cents; my neighborhood supermarket, D’Agostino on Broadway near 75th Street, charges $1.39 for that half-gallon, but New York milk prices are said to be artificially high). As for grocery items, the volume enables Leonard to order a house brand made up to his specifications.

The next pair of aphorisms could make your fillings ache. The first: Rule 1, The Customer Is Always Right; Rule 2, If the Customer Is Ever Wrong, Go Back and Reread Rule Number 1. The second: If You Chop Enough Wood for Your Neighbor, You End Up With a Nice Big Pile of Wood Chips for Yourself. A more digestible phrasing might be “Keep up the gross and the net will take care of itself,” a maxim that doesn’t, Lord knows, apply to all businesses but appears to have got Stew enough wood chips for plenty of good living. As he points out, “There are 93 other food stores within fifteen miles of us and no loyalty in this business.”

Accordingly, the first thing on Stew’s desk in the morning is the contents of yesterday’s customer-suggestion box; by midmorning, Stew wants to know what’s being done about them. Since Stew says, “I’ve never met a customer who liked to wait in line,” he’ll keep at least twenty registers open all the time, and if the lines are more than three deep, he’ll get the kid in the cow suit and the kid in the duck suit to open a pack of cookies from the bakery or cones from the freezer case and hand them out to everyone who’s waiting. Stew and the other Leonards are always roaming the store, chatting up customers.

The policy on returning items is liberal. “A woman comes in after Thanksgiving with a turkey she claims was dry,” Stew says. “We sold 30,000 turkeys—was there one dry one? You know she cooked it too long, but you give her another $20 turkey. At the end of the year, she’s spent $5,000—what the hell is one $20 turkey?” And “listening to the customer” is the only way to keep the 700-item rule without missing real trends, like the interest in Chinese cooking, which translates to yes on a true-volume item like bean sprouts, maybe on tofu, but no on bok choy. Stewie, who has an MBA from UCLA, collars shoppers to sit in on focus groups that criticize the bologna and offer packaging ideas.

HOWEVER WONDERFUL THEY sound, Stew's policies must be carried out by 450 employees, 225 of whom are under 21; many of the managers and executives, including the Leonard children, worked their way up from after-school jobs running the registers or packing out bananas. Stew prefers to let his employees, unlike the bananas, ripen in the store; picked green, they haven't acquired the wrong habits. What he looks for first, even in specialty departments like bakery and meat, is "good attitude." More than half the people at Stew Leonard's have relatives in this business. "I believe in nepotism," says Stew. "If the mother is good and the daughter is a nice, clean, good-attitude person, that's all I need. The daughter has to work twice as hard because she's got *two* bosses now."

"In the grocery department, we're building leaders," says Tom Leonard, and he doesn't mean loss leaders; the store is as inspirational as IBM. Over the years, Stew has sent a couple of hundred people to Dale Carnegie courses. It is difficult to have a sustained conversation with any of the Leonards, because every time an employee walks in to drop off a piece of paper, the visitor is told at some length what a terrific job Jerry or Kathi or Chris is doing. There's an elaborate corporate-style benefit program, and the store—like IBM—is passionately nonunion. Stew studied dairy manufacturing at the University of Connecticut's agriculture school, but in management techniques he's an autodidact; the several hundred how-to business books he's read seem mainly to have grafted the right lingo onto what he's been doing instinctively all along.

The techniques are visible as Stew takes several walks through the store to see if God is in the details. On these strolls, he eats four chocolate-chip cookies (two of which are actually necessary) to help Beth (who runs the bakery) decide whether to put out an all-butter product, an all-shortening product, or both; squeezes a container of Häagen-Dazs Elberta-peach ice cream, finds it mushy, tells someone in the frozen-food department that the whole right side of the refrigerator is not working right, and frets because the product, which crystallizes if you try to refreeze it, is now unsalable; eats two free samples of Stew Leonard's pizza from the demo by the salad bar and goes back into the kitchen to tell the guy cooking the pizzas, "You should be doing that out in the store—when the customers can't see you, you're losing merchandising appeal"; tells the head of the deli department to get a special oven for pizza demos; and observes that sales multiply by four when you give out samples.

Settled once more in his office, Stew says, "There may have been six or eight people who were responsible for that Häagen-Dazs and didn't see it. When you get to be a certain size, you have to rely on other people and get them to care. The big chain stores don't have that person who cares so much about the soft ice cream that he's there in the morning to ask about it. The guy at the top is brilliant, but how the hell does he do it for 1,500 stores?"

THE HEART OF THE STORE, both literally and figuratively, is its ingenious milk-processing plant, so highly automated that four employees pasteurize and package 5 million half-gallons of milk and 1.5 million half-gallons of orange juice annually. Every morning just before seven, a tank truck filled with raw milk rolls onto a loading dock that is actually a giant scale; the truck is weighed full and then empty. Ray Flewellyn Jr., the plant manager, pumps the milk into a short-time pasteurizer designed to save energy by allowing pipeloads of refrigerated raw milk and other pipeloads of boiling pasteurized milk to flow past each other in opposite directions: Proximity heats the raw milk to 175 degrees and cools the hot milk to 130. The raw milk next goes to a clarifier-separator machine, which, through centrifugal force, throws off impurities and at the same time sends cream and skim milk into separate tanks, to be reunited in whatever proportion Flewellyn ordains (skim milk, whole milk, or 2 percent low-fat). Every hour, this machine cleans itself, giving out a fair-size bang scarcely noticed by the orange-suited, hard-hatted employees who pass their days in the plant's perpetual overwhelming din and still shout when they go home at night.

Each batch is tested for butterfat content as it flows through the heater, a machine with innumerable lights and buttons that must record the temperature of the milk on charts that state inspectors will examine. The boiling milk—still not officially pasteurized—now goes into a homogenizer, in which pistons break up the cream globules with 1,800 pounds of pressure. Finally, it passes through a series of tubes, each of which takes sixteen seconds to traverse, ensuring that the milk is held at 176 degrees for the required length of time; at that point, it is deemed pasteurized. There's a valve at the end of this maze that allows the milk to graduate to the cooler or if it senses a problem sends the whole batch right back to kindergarten.

"The secret of a good product," Flewellyn says, "is to cool it quickly and get it into cartons right away, then into the refrigerator." Now the cooled milk rides toward filling machines that resemble windmills and cost $500,000; they take flat plastic-coated cartons and mold bottoms on them, fill the cartons, mold tops on, and send the cartons moving like Lionel trains along the conveyor belt right into wire baskets. Empty baskets are conveyed back into the plant, washed, and refilled. Human beings never touch the cartons, and touch the baskets only to put them in refrigerated cases in the store. The equipment has been updated and augmented, but the procedure is the one laid out by Stew himself when he built the dairy in 1969.

Management: *From left, Stewie, Tom, Stew, and Beth.*

Once Flewellyn vacates the loading dock, Nick Milillo's trucks roll in. Milillo, who began his career at the age of nine cutting meat in his father's butcher shop on Arthur Avenue in the Bronx, holds sway over all fresh foods outside the dairy plant: meat, fish, produce, cheese, and deli. Two trucks arrive from Iowa on Mondays with 80,000 pounds of beef, chicken comes from Perdue three times a week, fish arrives daily from Boston and the Fulton market, three or four trailer trucks of produce roll in from California weekly, and five trailers arrive every week from Hunts

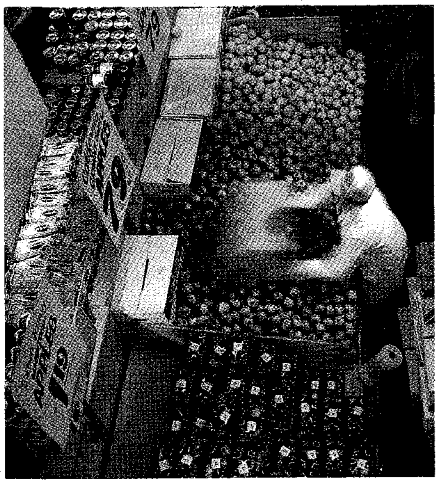
FRESH AS A DAISY: *“The chickens we sell were walking three days ago,” says Nick Milillo. “A chain store has to go through the main distribution point. Who knows how long those chickens stay there?”*

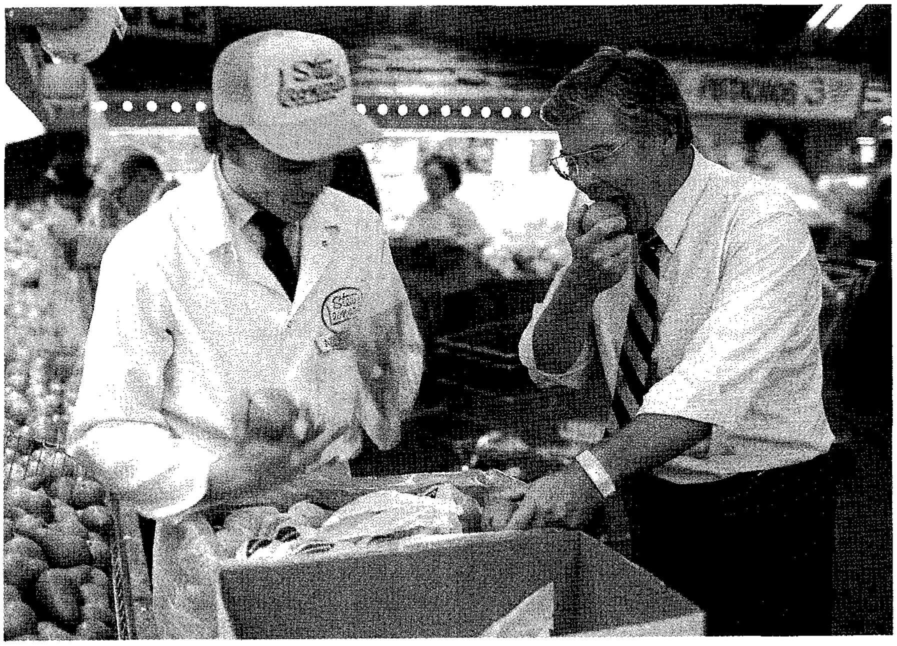
Point with fill-ins and produce Milillo has to buy daily, like scallions. The purchaser of these loads is a subsidiary called G & L Distributors, set up to lend credibility and get volume-purchase privileges from distant suppliers. “The chickens we sell were walking three days ago,” Milillo says. “A chain store has to go through the chain’s main distribution point. Who knows how long they stay there?”

Leonard’s can sell high-quality meat at a low price because it’s a volume business; accordingly, Milillo’s staff of 50 butchers does very little custom work. Fish is filleted by the supplier and cut into steaks by Milillo’s department. With all this, Milillo springs a few surprises: The meat case holds fresh rabbit cut up for stew, and there’s squid at the fish bar.

THE LEONARDS FIND IT USEful to pay an occasional visit to their suppliers, so a few days after the January cold snap, well before dawn, a silver Mercedes with Connecticut plates searches for a space among the trucks and vans at the Fulton Fish Market. Stewie had second thoughts about taking his father’s car but forgets them among the boxes of lobster, sides of fresh tuna, and crates of shrimp and pompano over cracked ice, a stagy scene lit by the wastebasket fires the men build to keep warm. His guide, Nick Milillo, is on home turf, pointing out exotic items as Stewie gapes. “This is what we should be doing in front of the customer, cutting up the steaks with all the crates stacked up behind the fish counter,” says Stewie.

The supplier is Caleb Haley & Company, a 100-year-old firm now run by Arnold and Robert Smith, brothers built like bass-baritones, wearing khaki down jumpsuits and vinyl Red Baron hats. “Today,” Arnold says, “we have salmon from Norway, Dover sole from Holland, mussels from Maine, oysters from Virginia, swordfish from California, king crab from Alaska.” Leonard’s buys over $40,000 worth of fish from the Smiths every week, and Arnold says, “They’re by far the largest single customer we have. What I like about the store is they don’t buy ocean perch and sell it for red snapper, and if they say something is gray sole, that’s what it is; they’ve paid the price. A good neighborhood retail store would use up to 800 pounds of fillet of sole in a week, but Stew Leonard’s will use 3,000 pounds, and when they put shrimp on special, they use 10,000. I know the workout Nick gives me; he wants what he wants, and if you make a mistake, he lets you have it.”





God is in the details: *Stew samples a pear while checking out the produce section.*

A secondary purpose of these visits is to come back with ideas. Stewie has a little notebook out and is asking Robert a load of questions: “Who’s the best fish retailer in New York? What’s the best fish restaurant? What’s happening in the fish business? Every magazine says eat fish—it’s hot now.” Robert delivers a long, reassuring tutorial on the effects of jet flight and highway development on the fish business—“the quality that used to get by twenty years ago you throw in the garbage can today.” No fish is bought at this meeting—the ordering is done on the phone—but Stewie has stroked the Smiths, the Smiths have stroked Stewie, and the trip is a success.

For the Leonard family, the dairy appears to be religion, high drama, and fun and games, and that may be the real heart of its success. There’s a good bit of American social history in the story of the family and its business. Stew senior’s father had worked in the Danbury hat factory. “He told me his hands used to get all bloody,” Stew says, “and every night, he’d have to soak them in brine to make them hard again for the next day.” Stew’s father then owned a small dairy with four milk trucks. “I was the sixth in a family of seven, the little guy they picked up and said, ‘Go get this, go get that.’ I wanted to be somebody. I looked at my father with admiration because the milkman *was* somebody. I’d go into the diner with him and have breakfast with the people who were up in the middle of the night—the baker and the policeman and the Dugan’s bread man. He delivered something people were happy to get, and they liked him.”

In high school, Stew took a milk route and helped run the dairy, where he planned to work and which he ultimately hoped to take over. The ultimate happened early, however—Leonard died right after Stew’s college graduation. As an additional way to be somebody, Stew learned waterskiing well enough to become the North American champion. “I had this little dairy, and I could run it with one hand tied behind my back,” he says. Then the state of Connecticut decided to put a highway through the dairy.

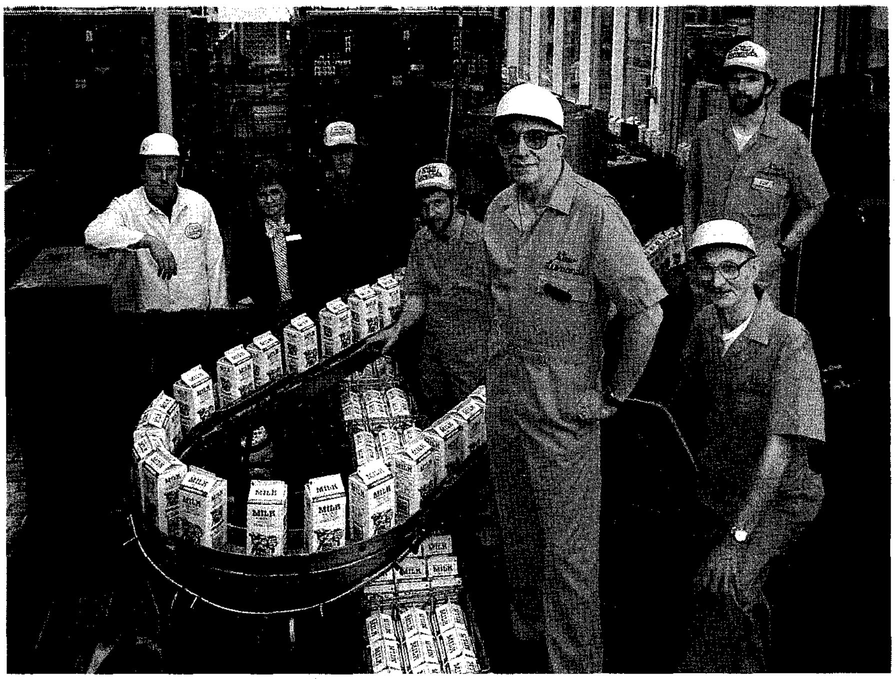
Supermarkets were growing, and small family dairies were going under. "When my father started his business, people needed milk delivered to their doorstep every day because it was unpasteurized and all they had was a block of ice in the kitchen. Now there was home refrigeration, the stores could keep the milk for a couple of weeks, and everybody had wheels. We had to pay for trucks and men and uniforms, and had to charge 20 cents more than the supermarkets." To decide how to rebuild, Stew visited dairies of every size around the country. Finally, he met a farmer on Long Island who was bottling milk on the premises and selling it "at an unbelievably low price. The people were lined up to get in there. I thought this is just a factory-outlet store, like the ones where you buy sweaters. People were coming to the source and saving money."

THE DAIRY STEW LEONARD DEcided to build had one new wrinkle: Stew's own showmanship. "Even my milk trucks back in those days had actual plastic cows on the front; when you'd wave to the milkman, he'd pull a lever and the cow would go *mooo*. At five o'clock in the morning, this kid in pajamas comes to the window and the cow would moo and the kid would go bananas. So now I'd get an architect to design something beautiful and modern with big windows so you could see the milk bottled and the conveyor lines. It would be *exciting*, not a shlock discount store, a quality thing.

"I borrowed the largest sum ever loaned by the Small Business Administration in Connecticut up to that time—$482,500," Stew says. "That took doing. I figured I had to do $20,000 a week in sales to survive. The risk was that I would lose everything if this didn't work. I had a net worth of about $100,000 between home and business. I had no idea the place would cost as much as it did.

"I refused to form a corporation. I stayed as a partnership with my wife, which made me liable for any loss we would take; I wanted to turn that to an advantage, that I wouldn't let anybody lose money who loaned it to me. I took my egg farmer to lunch and said, 'Come over to my house.' I showed him my home, the kids' toys and the backyard and the little Boston Whaler they had, and I said, 'Walter, everything I've got in this world I'm putting behind this new business, and I need your help. I need six weeks' credit on eggs, and on the seventh week I'll start paying back bills week by week.' We were then buying fifteen cases of eggs a week, and he asked what I thought I'd sell. I said 100 cases a week. His largest store sold 30 or 40 cases, but I insisted, and he believed in me."

Stew finally was able to raise $1.6 million for the new dairy. "I was working too long," he says, "and everybody was telling me I was crazy. There are the doers and the don't-doers, and the damn don't-doers get to you after a while. So one night, I woke up at three in the morning, and I went down to the kitchen and took a legal pad and made lists of all the reasons I knew why I was going to succeed and all the reasons other people said I wasn't. I was sitting in the dark, and there were tears in my eyes. When my wife came downstairs, I said I didn't know if we were going to make it. She told me we could always go back to Fair Street, where we had a little house when we first got married, but she said, 'I think you're going to do it; you've researched it; don't listen to anybody.' From then on, I was all right.



The milkmen: *Ray Flewellyn Jr. (front) and family in the processing plant.*

"We opened quietly, but people had been watching it go up, and they started to flock in. The first week, we did $17,000, and I knew I'd make the $20,000, so I took my wife to Grenada, and there I got a telegram from Stewie: 'Dear Dad, We did $21,850 this week. Things are booming.' "

At an early age, the kids were part of the dairy business and of the rest of their father's life. "Did you ever have friends who every time you invite them over they bring their kids?" Stewie asks. "If you say, 'Let's go someplace this weekend,' they bring those kids, and you say, 'Ugh, forget them.' My father used to be like that. He'd bring me to water-ski tournaments, and I'd crawl under the banquet table, but he still brought me, and I'd be proud to be with him. On Saturdays, I'd put on those big wading boots and my work shirt, and I'd go into the dairy and say, 'Guys, here I am, what can I do?' and they'd tell me to clean out the cans. That was the worst job in the place: Restaurants had left these big empty milk cans out for two days, and when you pulled the lid off, man, it stunk, but I used to love it, this big vat of water and the scrub brush on the machine. When I was fifteen, we started building this. I worked after school 40 hours a week and got paid pretty well."

Tom says, "My father never came home and said what a rotten, lousy day he'd had. He said he was tired, but also 'You wouldn't believe what we're trying today—cow's heads on the milk trucks—what do you think of that?' If he had a meeting at the farms in upstate Connecticut, the little Indians would pack into the car and be with him. I'd run around the corn when I was five, but as you get older he's next to you talking, and all of a sudden, he might turn to you and say, 'What do *you* think?' I had responsibility for what he was asking me about by the time I was thirteen. How can you not want to get involved in it and try to make it better if that's all you knew?"

All the children flirted with independence and rebellion. Tom, the wildest, was fired several times. On one occasion, Stew said, "Tom, I'm two people with you. As your boss, I'm telling you you're not doing a good job and you're fired. Now, as your father, I'm awfully sorry to hear you've lost your job; what can we do about it?" Tom worked for a bank until he and the dairy were finally ready for each other; Stewie was offered a job at Price Waterhouse but never took it.

Beth, as the daughter in a traditional family, had worked in the store after

A WOMAN'S PLACE: *Daughter Beth runs the store's bakery, which racked up $76,000 in sales one recent week. But she still has trouble getting secretaries to type her letters. "You can type," they say.*

school but wasn't raised to help run the business. She got a master's degree in French and took a job with a local company that sold frozen croissant dough to in-store bakeries. The natural consequence was to suggest a bakery to Stew, who said, as usual, "Go ahead." The bakery did such volume that Beth and Stew decided once again to eliminate the middleman and bake their own croissants. Beth apprenticed at a bakery in France to learn the traditional method, a sixteen-hour process that involves layering butter into sheets of dough. Now Bethy's Bakery, which has added cookies, bread, rolls, muffins, and pies, is the fastest-growing department in the store, racking up $76,000 in sales one recent week. The Leonards are delighted, but Beth still has trouble getting secretaries to type her letters. ("*You* can type," they say).

Stewie's bookshelf has three or four volumes on the problems of family businesses, and both parents and children are mindful of the pitfalls of such enterprises. The store is now expanding for the twenty-fifth time, and there's no more room to build on the present site. To serve his children's need for growth (and the same needs of his managers), Stew has bought land in Danbury and plans another store; at the same time, he worries that he can't squeeze the Häagen-Dazs every day at *two* stores, and if he can't, someone else must. All successful businesses must tread the line between stagnation and dilution; the Leonards are a race of smart people. Anent this problem, Stew has memorized the longest aphorism in the scrapbook; it comes from *The Merchant of Venice*. He leans back in his leather chair and gruffly recites, "If to do were as easy as to know what were good to be done, then chapels would be churches and poor men's cottages would be prince's palaces.... I find it easier to teach twenty what were good to be done than to be one of the twenty to follow mine own teachings."

He has got it almost letter-perfect. ■

COMPARISON SHOPPING

Is Stew Leonard's Cheaper? Is Stew Leonard's Better?

YES, NO, AND MAYBE. COMPARISON SHOPPING IN produce and grocery stores is more complicated than you'd think: Timing, quality, and personal taste play important roles.

During a three-week period in late January and early February, I priced food and groceries at Stew Leonard's and Upper West Side stores where I usually shop. When feasible, I did grocery shopping at Stew's (at my own expense) and sampled (on the house) items from the bakery and salad bar.

In Stew Leonard's fish department, swordfish steaks cost $7.95 a pound, salmon steaks $4.99 a pound, and bay scallops $3.99 a pound. At Citarella Fish Market, swordfish steaks cost $9.95, salmon steaks $8.95, bay scallops $5.95.

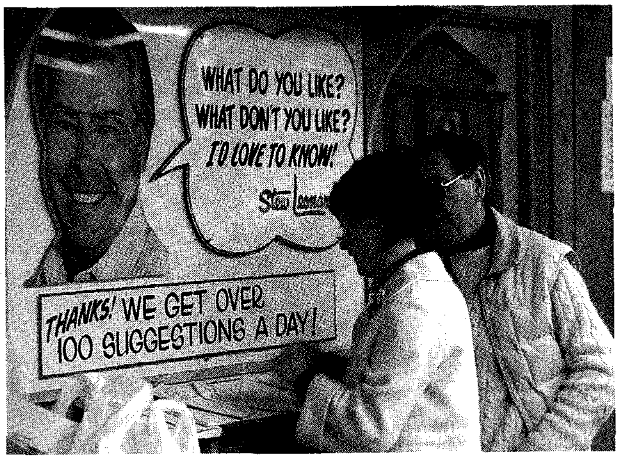
In Stew Leonard's meat department, top round for London broil cost $2.99 a pound, leg of lamb $2.29 a pound, and loin lamb chops $4.99 a pound; Perdue drumsticks were $1.19 a pound, whole roasters 79 cents a pound, and chicken cutlets $2.99 a pound. At D'Agostino, top round for London broil cost $2.69 a pound, leg of lamb $1.79 a pound, and loin lamb chops $5.99 a pound; Perdue drumsticks were $1.09 a pound, whole roasters $1.09 a pound, and chicken cutlets $2.69.

At Stew Leonard's, string beans cost $1.19 a pound, cauliflower $1.99 a head, Granny Smith apples 79 cents a pound, avocados 99 cents each, nectarines 89 cents a pound, large pink grapefruit 79 cents for two, and French Brie $2.99 a pound. At Fairway market, string beans cost $2.49 a pound, cauliflower $1.98 a head, Granny Smith apples 79 cents a pound, avocados 79 cents each, nectarines 69 cents a pound, large pink grapefruit $1.38 for two, and French Brie $3.29 a pound.

At Stew Leonard's, large white eggs cost $1.19 for a dozen and a half if you pack your own, a twenty-pound box of All $10.99, a six-pack of Budweiser $2.89. At D'Agostino, large white eggs cost 99 cents a dozen, a twenty-pound box of All $14.99, a six-pack of Budweiser $3.79.

Clearly, Stew Leonard's isn't the Loehmann's of grocery stores, but you can get some good buys, and the prices will, at worst, be fair; the best deal, consistently, is fish. Some customers I stopped cited dramatic savings over their local stores, so check your neighborhood.

The quality and freshness of everything I tried was first-rate, and what I saw behind the scenes inspired confidence. I would enthusiastically recommend the fish, meat, croissants, oatmeal-raisin cookies, and salad bar. Because I live near Fairway, where the quality and prices net out to be equal to Stew's and the variety is better, I wouldn't make a special trip to Stew Leonard's for produce.

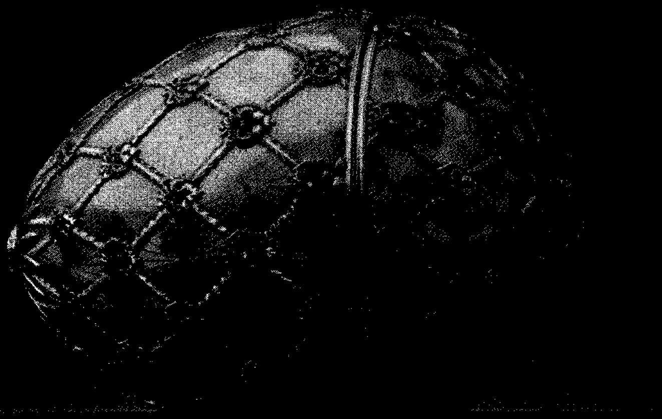

WHAT DO YOU LIKE?
WHAT DON'T YOU LIKE?
I'D LOVE TO KNOW!
Stew Leonard
THANKS! WE GET OVER 100 SUGGESTIONS A DAY!

How's he doing?: *The customer-suggestion box.*

Beyond this, judgments are subjective: The chocolate-chip cookies are a good buy at $1.99 a pound but not as luxurious, to my taste, as David's; the breads, at 69 cents a loaf, are better than commercial products but not nearly chewy enough for me or, I suspect, anyone used to New York ethnic bakeries. On the other hand, some of the ladies at Stewie's focus group didn't like the orange juice, and I think it's fine.

By me, milk is milk.—K.D.F

Did Czar Nicholas quibble with Carl Fabergé
over the price of eggs?



When you are dealing with something quite extraordinary, price somehow seems irrelevant or even irreverent. Indeed, for those who appreciate fine Scotch, Johnnie Walker Black is priceless.

Johnnie Walker
Black Label Scotch
YEARS 12 OLD

12 YEAR OLD BLENDED SCOTCH WHISKY 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y. © 1984. Fabergé egg from the FORBES Magazine Collection.

THE DOCTORS' DILEMMA

PRACTICING DEFENSIVE MEDICINE • BY SUSAN SQUIRE

JON SNYDER, M.D., WAS ATTENDING to the labor of one of his patients at University Hospital when a nurse on the floor asked him to do a routine check on a woman who'd just arrived. Her water had broken, indicating that labor was imminent, and the resident in charge was off making rounds.

Snyder, examining the woman, knew he'd have to move fast. The umbilical cord had prolapsed (descended into the vagina), which meant that within the next ten minutes the baby would be deprived of oxygen. "I'm Dr. Snyder," he said to the woman, whom he'd never seen before, "and you're having a cesarean section. Right now." Seven minutes later, he delivered a healthy baby.

Medically speaking, Snyder's actions were justifiable. If he'd had more time, he should, for extra legal protection, have done more than just have the woman scribble her signature on the consent form while en route to the operating room. He should have told her in detail about all the possible consequences of the surgery and recorded on her chart what he'd said, so that if something did go wrong and eight years later (the average time it takes for a malpractice case to reach New York courts) he had to prove to a jury the soundness of his judgment, he'd have in his arsenal something more concrete than his memory.

"If she'd sued," Snyder says, "a court would demand to know: 'Why didn't you tell this patient that brain damage or death could have resulted from the procedure? Why didn't you get her to sign a paper acknowledging the risks?' Now, where in those seven minutes was I going to have time to do that and still get the baby out safely?"

It doesn't take much for Snyder to work himself up over the subject. He's in his office at Bellevue Hospital Center, for this is a teaching day. (On Mondays, Tuesdays, and Thursdays, he teaches residents there, as an assistant professor of obstetrics and gynecology at NYU School of Medicine; on Wednesdays and Fridays, he sees private patients at University Hospital, a few blocks north.) Pacing, constantly refilling his coffee mug, he says, "You find yourself being pushed to think, 'If I make this decision based on my best medical judgment, is it going to come back at me later in court?' "

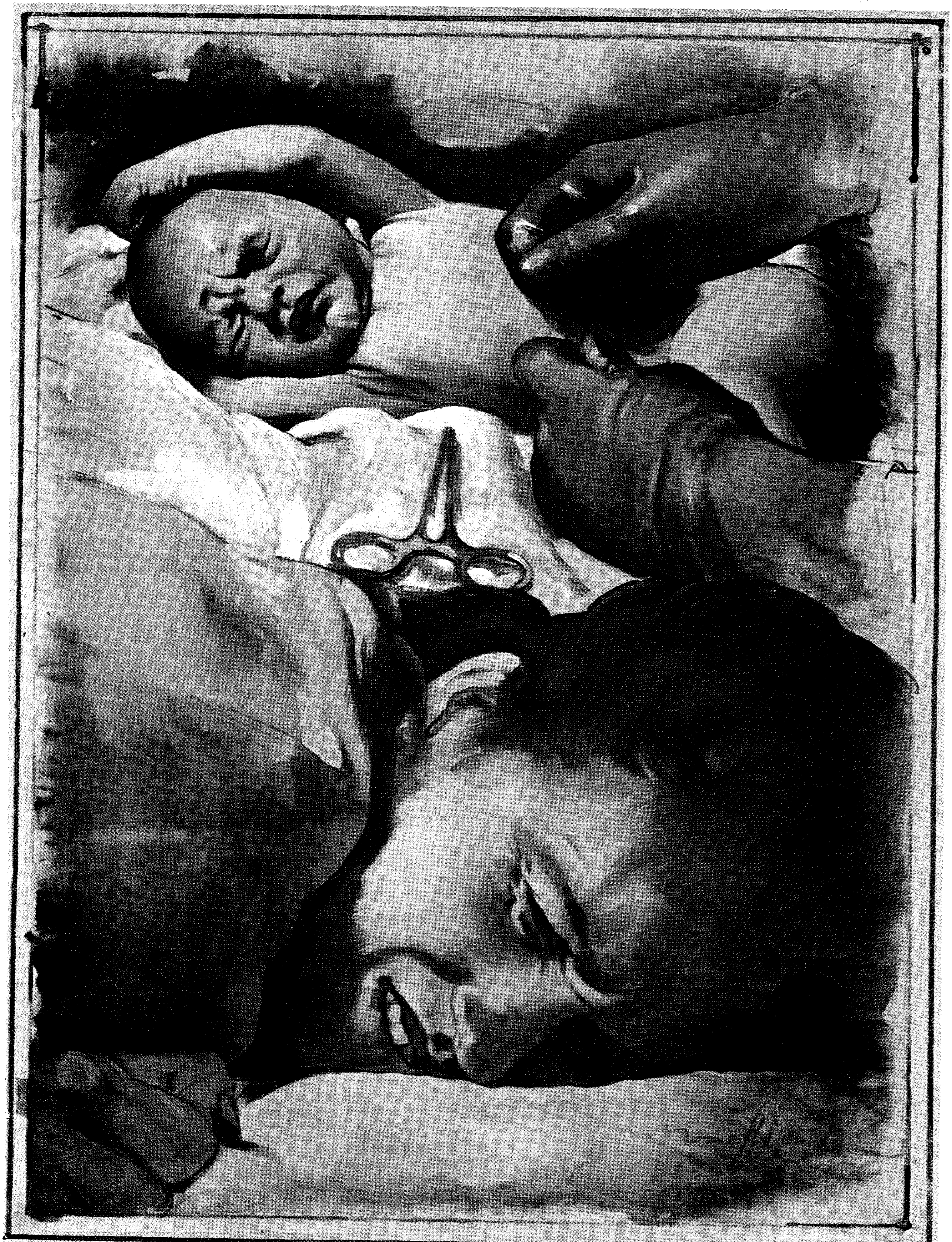
Based on the malpractice-insurance premiums New York doctors must pay, which in turn are based on the number and severity of claims involved in each field, ob-gyn is the third most litigious specialty; neurosurgery is first, orthopedic surgery second. (There are fourteen classes of specialty, with psychiatry and dermatology bringing up the rear.) Recently, the state's Insurance Department approved a 52.3 percent increase for one carrier and suggested that it be used as a guideline for all the others. Accordingly, the Medical Liability Mutual Insurance Company (MLMIC), a physician-owned and -operated nonprofit firm insuring about 70 percent of the New York doctors who buy their own policies, will soon receive approval for a 60 percent price hike. This means that physicians in the three highest-risk specialties will pay between about $40,000 and $110,000 a year, depending on where they practice.

FOR THE MALPRACTICE-INSURANCE companies and for the state, the "crisis" is a financial one. The companies must take in enough money in premiums to cover escalating costs (in the annual cost of awards and settlements, there's been a 556 percent increase from 1976 to 1983); the state must make sure that the insurance companies are fiscally sound so that they won't go bankrupt, which would force the state into a financial-rescue mission for the companies' stranded clients. For established doctors, the crisis is both emotional and financial.

With two lawsuits pending against him, Snyder is in good company. A study conducted by the American College of Obstetricians and Gynecologists (ACOG) revealed that 60 percent of all ob-gyns have been sued once—and almost 50 percent of New York ob-gyns have been sued three or more times, compared with 20 percent nationally. "The one nice thing about the situation," says Pamela Tropper, M.D., who specializes in high-risk obstetrics at Columbia Presbyterian Medical Center, "is there are so many suits that no one considers it a reflection on you if you're involved in one."

But that's small comfort when you're in between patients and you glance at your mail and find a legal letter telling you you've been negligent and careless and reckless and have not conformed to community standards of medical practice. "You read it, and you say, 'That

Illustration by Daniel Maffia.



THE SUMMONS: *"You read that legal letter claiming you've been negligent and reckless," says an obstetrician, "and you say, 'That can't be me they're talking about. It's embarrassing. It's degrading.'"*

can't be me they're talking about,'" says Snyder. "It's embarrassing. It's degrading. Some people take it in stride. But I take it personally, because I feel very personally about my practice."

ONE OF THE TOUCHIER ASPECTS of the malpractice debate that bother doctors and befuddle juries is the issue of informed consent, on which many cases are won or lost. According to Edward J. Amsler, vice-president of the servicing agency for MLMIC, the four most frequent causes of malpractice suits are, in order: an incorrect or late diagnosis; alleged mismanagement of pregnancy, labor, and delivery that leads to neurological impairment; surgical complications; and lack of informed consent. Though the latter is never the sole basis for a suit, it is almost always part of it. Under the Public Health Law, a doctor is legally obligated to tell his patient in detail the nature of the procedure, its benefits, and its risks.

If it's a bona fide emergency with imminent risk of danger to the mother and baby and there's no time for discussion, or if the physician judges that such a discussion will do psychological or physical harm to the patient, he may use his discretion—but if there's a suit, he must prove that he made a considered judgment and was not simply negligent in withholding information. This is where the medical chart becomes all-important; the doctor must go back to it when the crisis passes and write down what went into his decision not to inform the patient at the time.

Theoretically, careful charting makes perfect sense for the protection of both doctor and patient. But doctors have never been great record-keepers, and they resent having to think like lawyers. It's foreign to their training and orientation, and distressing because it means acknowledging that someday patients who trust them may turn against them. It's particularly upsetting for an obstetrician.

"You develop a special relationship, a rapport, with a woman throughout her pregnancy," says Snyder. "You get to know her over a period of almost a year. You know about her husband, her other children, her work. Then she comes into labor. And if you have to make a judgment call at three in the morning because her baby's heart rate is falling and there's a problem, you go to your patient who's been with you for almost a year, and you say, 'This is what I'm going to do and this is why,' and then three years later you get a letter, and it hurts."

Not surprisingly, lawyers who specialize in medical-malpractice litigation for patients say there are valid reasons for those hurtful letters. New York lawyer Paul Rheingold has spent 25 years mounting cases against doctors; about one fifth of his malpractice work involves obstetric liability. "Malpractice is two things—an error and a serious injury," he says. "If there's serious injury but you're on the fence as to whether it's due to malpractice, you move toward taking a case if something seems suspicious, such as a crucial page of the chart missing or someone other than the doctor who was hired performing the delivery."

Since plaintiffs' lawyers work on a contingency-fee basis, it makes little sense for Rheingold to take on a case that doesn't at least suggest evidence of malpractice. He says he turns down 90 percent of potential cases in a "winnowing-out process."

If he gets an obstetric case in which the baby has sustained brain damage, for example, Rheingold first consults a pediatric neurologist to determine whether the damage was possibly caused by some factor beyond the doctor's control; if that seems likely, Rheingold drops the case. "But if the neurologist says it has to do with a lack of oxygen at birth or some other mechanism within the doctor's control, we'll go to an ob to examine what went on at the time of delivery. If it continues to look like a physician error, we begin suit." Sometimes Rheingold will drop the suit in mid-case, "if, say, we take a deposition and find that the doctor has an explanation for what happened that didn't appear in the hospital records and we judge that the jury will believe he's telling the truth."

CHERYL FRANKLIN IS THE ADMINISTRATOR of Risk Management at the Presbyterian Hospital. Her office handles all malpractice claims and is charged with the task of reducing the hospital's potential for an actual financial loss from any cause, including malpractice litigation. As preventive medicine for the latter, Franklin regularly holds seminars for all specialties on medical-legal aspects of practice. The course introduces residents to the legal definition of medical malpractice—the failure to do what a reasonably prudent physician would have done under similar circumstances with a similar patient—and explains how that failure is established in court.

"The plaintiff must have a doctor—any doctor, not necessarily one involved in the specialty in question—come into court and say he's reviewed the treatment and it was lacking," she explains. "The defendant does the same thing, only his doctor says it was adequate. Because juries don't know which testimony to accept, a jury is prone to discount both and rely on the records kept. There have been many cases in which the care was impeccable, but because of the inadequacy of charting, the plaintiff argues that the care was negligent and that's why there's a bad outcome." On the other hand, says Franklin, if the chart is well documented, it so minimizes the chance of a plaintiff's prevailing in court that it can dissuade a lawyer from bringing suit, which saves everyone time, money, and heartache.

Like his colleagues, Snyder is trying to be more chart-conscious these days, but it's hard, he says. "This is a teaching hospital, so residents make rounds of the patients and note their visit on the chart. I come in later in the day and make my own rounds. I check the chart, see the note, and usually I countersign it. But sometimes I forget. If the case comes to court, the lawyer says, 'You didn't see your patient once in three days.' I say I saw her twice a day. The patient knows I saw her twice a day, but she's not going to say so. And the lawyer says, 'There's no note here, so you weren't there.'"

The quality of charting is so critical to proving or disproving medical negligence that Rheingold employs two nurses full-time to study charts and construct time graphs of events.

In one case Rheingold recently settled for $400,000, the doctor's mistake was to "stand by his chart." The case involved a baby born with Erb's palsy, a nerve injury almost always caused by excessive pulling on the neck, arm, or shoulder of the infant during delivery. (Usually, this is caused by a big baby whose shoulders get stuck in the birth canal.) The hospital records gave no indication of any unusual problem in delivery, and at his deposition, the doctor supported the chart and insisted it was a spontaneous vaginal birth. "But here was a child with a horribly atrophied arm," says Rheingold. "If the doctor had disputed the chart at his deposition and said there had been fetal distress and he was forced to get the baby out, there could have been justification for the injury." The case was settled before opening statements because both sides had doubts that the doctor's explanation, juxtaposed with the sight of that arm, would hold up in front of a jury.

DOCTORS IN HIGH-RISK SPECIALTIES are under pressure by their insurers, their hospitals' risk-management offices, and their own professional organizations to stay as invulnerable as possible to litigation when it comes to things within their control, such as adequate charting, obtaining informed consent—and keeping up with new research in their fields.

In another case about to be tried by Rheingold, a woman died in childbirth "because she'd developed toxemia," a condition that Rheingold claims she was "pushed into" because her doctor prescribed diuretics during her pregnancy. Diuretics used to be prescribed commonly for pregnant women with swelling of the lower extremities, but during the last decade, research has shown that in almost all cases such treatment is not only unnecessary but could be detrimental, because it reduces some of the blood flow to the uterus. According to Snyder, "It stretches the imagination considerably to believe that the taking of diuretics would *cause* toxemia." But the doctor's explanation for prescribing the drug, says Rheingold, was that "he hadn't kept up with the literature." Thanks to this "very poor excuse" and other factors, Rheingold may ask a jury for $500,000.

Even when care, charting, and medical knowledge are beyond reproach, there's an emotional component to obstetrics. Everyone wants—expects—a perfect baby. "The public assumes that perfection is attainable," says Allan Rosenfield, M.D., acting director of ob-gyn at Presbyterian, "and that anything less is due to negligence." But delivering babies is fraught with unknowns for the physician; it's part of the challenge—and the threat.

"The problem in obstetrics," says Snyder, "is that a lot of it goes on at the last minute. You face differences in anatomy that you can't predict. You may know the position of the baby at one point, but that position will change as the force of the uterus changes. And one of the big unknowns is the power of the uterus to push the baby out. Things are always in flux, and most decisions are active interventions made during labor."

Risk-managers want to see more cesareans, because "you get better babies and fewer lawsuits," says Franklin. "No one has ever sued us for performing a cesarean, only for not performing one at all or not soon enough."

An American Medical Association Board of Trustees report cites this as a

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RUNNING SCARED: *It's often estimated that defensive medicine (doctors' performing tests and other services largely to protect themselves if they're sued) accounts for 30 percent of health-care costs.*

common definition of "defensive medicine":"the diagnostic tests and other services a physician performs out of a primary motivation to protect himself or herself against professional liability claims . . . [also] the risky but often clinically justifiable diagnostic techniques and treatment that a physician may choose not to perform for fear of being sued if the result is bad." According to a 1983 ACOG study of its members, more than 75 percent have increased diagnostic testing in response to the threat of lawsuits, and more than 70 percent have increased monitoring and documentation. The AMA report notes, "The most frequently quoted estimate is that 30% of health-care costs are due to 'defensive medicine.'"

SOME ASPECTS OF DEFENSIVE medicine can't be measured by percentages. These aspects haunt and anger the more idealistic doctors because they obstruct their communication with patients. "You feel as if you have to alarm patients instead of making them feel safe," says Presbyterian's Tropper. "If your patient asks you if her cold is going to affect her baby, you hesitate to say, 'Don't worry about it'; you're torn between wanting her to go through her term with a minimum of stress and avoiding the trap you feel has been set for you if you don't tell her over and over that 2 to 3 percent of births result in anomalies."

Tropper, 35, currently spends half of her time teaching and half in private practice but is considering giving up the latter entirely. "The whole legal thing has made me feel burnt out," she says. "This profession has always been stressful, but the stress used to come down to just you and how you coped. But now it's *they,* a whole new enemy."

Indeed, doctors have as many horror stories about ambulance-chasing lawyers as lawyers have about grossly negligent doctors. But how much true negligence really does go on is difficult to measure. According to the Medical Society of the State of New York, in 54 to 57 percent of all claims filed, the defendant (doctor) has prevailed—whether or not the case reached a verdict. The Medical Society sees those percentages as proof that more than half the suits brought are without merit. Plaintiffs' lawyers insist they don't bother bringing such suits to court because they're the ones who'd be penalized financially for doing so. A decision against the plaintiff means only that "it was a close case, and the jury liked the doctor's lawyer and medical expert better than the plaintiff's," says Rheingold.

Everyone—doctors, insurance companies, patients, and lawyers for both sides—agrees that people should be compensated for their injuries, whether they are caused by medical negligence or unforeseen complications beyond anyone's control. What's needed, as the AMA points out in an upcoming report on the medical-liability crisis, is major reforms in the ways in which malpractice claims are handled in and out of court.

The New York Medical Liability Reform Coalition was formed in 1982 by medical and hospital organizations and business and insurance companies to deal with the situation. So far, four bills prepared by the coalition and proposed by Senator Tarky Lombardi Jr., Republican of Syracuse, have passed the Senate but await sponsorship before they can reach the Assembly. They include an attempt to limit frivolous suits, to speed up the pre-trial process, to structure payments to the injured party over a period of years instead of in one lump sum, and to encourage early settlements.

But perhaps the most controversial bill, which has been placed before the Senate by Lombardi but hasn't yet gone to a full vote, revolves around the issue of "pain and suffering." There are two parts to personal-injury awards: compensation for medical bills and loss of earnings (or, in the case of a child, for medical and other necessary care over the child's estimated lifetime), which is calculable, and compensation for non-economic loss—intangible, unmeasurable psychological trauma, which, say medical societies, can command vast judgments if the plaintiff's attorney is skillful in hyping this. For this reason, the coalition wants malpractice cases taken out of the court system, away from the emotionalism of a jury trial, and presented instead to an arbitration panel of experts in pertinent fields. In addition, the coalition wanted a $100,000 cap on the "pain and suffering" portion of jury awards; the Lombardi bill proposes a $250,000 cap. Plaintiffs' attorneys are not thrilled with any of these proposals.

An example of what a knotty issue "pain and suffering" can be is the Case of the Lost Toenail, recently decided in New Jersey for the plaintiff, a fourteen-year-old boy who had been treated by a general surgeon for a chronic ingrown toenail. The surgeon had removed too much of the toenail and cauterized the root, so it couldn't grow back. "We acknowledged the surgeon's mistake," says Peter Sweetland, president of New Jersey State Medical Underwriters, Inc., MLMIC's New Jersey counterpart, which defended the surgeon. "The problem was the perceived value of that toenail."

The boy claimed he'd suffered great psychological damage. His friends made fun of him and called him "hang nine"; he stopped participating in school sports; he had to bandage the toe when he went to the beach, so no one would tease him. The jury's award for one lost toenail: $83,037. "By contrast," notes Sweetland, "if on the same day at work I'd dropped a typewriter on my toe and it had to be amputated, workers' compensation would have paid me $3,500 plus medical expenses, and I'd be missing a whole toe, not just a nail. Juries feel they must punish if a mistake is made, but they don't realize they're loading the mistake onto society's back, not the doctor's. The doctor doesn't pay out of his pocket; it gets built into his insurance premium, which is then passed to the consumer."

JON SNYDER IS NOT WAITING FOR the Legislature. He's worried about right now. He worries about the patient who requests a sonogram, even though it's not indicated and costs about $150, because she wants to be reassured about her pregnancy. "You can be the best sonographer in the world, and you may not notice a spinal defect that's small. People who read sonograms all day long miss things. I teach sonography; have I ever missed a congenital anomaly? Sure I have. Because you can't see it, or it doesn't develop until later."

Each year in New York City, an average of 1 in 25,000 women dies from a cesarean section. Every time Snyder's about to do one, he says, "I ask myself, 'If she should die from the section, will I feel comfortable with my decision for doing it in the first place?' If I can answer yes, I feel okay, whatever the outcome."

Snyder worries, but he knows he's lucky. At 38, he's at the peak of his career. He loves his specialty. He has been out of residency long enough to establish himself securely, but he still has plenty of energy for those 3 A.M. calls to the delivery room. His annual malpractice insurance is, at the moment, only $27,000, because he has group coverage through University Hospital's insurers. He delivers an average of ten babies a month and sees some 80 private patients a week.

It all means enough income to live comfortably but not lavishly. He and his wife, Wendy, an optometrist, own a 1982 Volvo and a cottage in Pennsylvania, where they spend most weekends with their nine-year-old son and three-year-old daughter. But they don't save much and "can't afford" the three-bedroom co-ops they've looked at. Instead, the Snyders live in a "typical two-bedroom Manhattan rental," across the street from University Hospital.

WITH THE BASICS taken care of, Snyder has the dubious luxury of being able to focus on the emotional impact of the malpractice-litigation binge. But for those doctors still in or just out of residencies, the concerns are quite different.

Warren Zelman has eighteen months to go in his otolaryngology residency at Manhattan Eye, Ear & Throat, and he has some decisions to make. How to cover his insurance when he gets out is the first consideration. He's thinking of not doing plastic surgery, which would add about $20,000 to his annual malpractice payment. (Otolaryngology with plastic surgery is premium class four; without, it's class six.) He's also mulling over the option of practicing in New Jersey or Connecticut. "The insurance limits where you work and what you do," he says. "Everyone in training thinks it's crazy to stay here unless you get a good offer, and those are *very* hard to get."

A good offer. An established physician takes you in as an associate, pays your salary and expenses, and hands over some of his patients. But most important, he pays for your insurance. In return, he's got someone who will eventually bring in new patients, thereby expanding and perpetuating his practice. But in the high-risk specialties, this is a major investment—at the very least, $40,000 in insurance right off the top, before paying a penny of salary—in someone who won't really contribute to the practice for the first few years. With intense competition for a limited number of partnerships, many residents must consider working in a clinic or for a pre-paid health-maintenance organization to get their insurance covered until they can establish themselves. But that usually means forgoing the fantasy of every young doctor: having his or her own patients and managing their care all the way.

If you're in a litigious field, opening a solo practice in New York is the least feasible option unless you're independently wealthy, incredibly gutsy, or willing to assume new loans on top of what you're probably already paying for your medical education. Some insurance companies,

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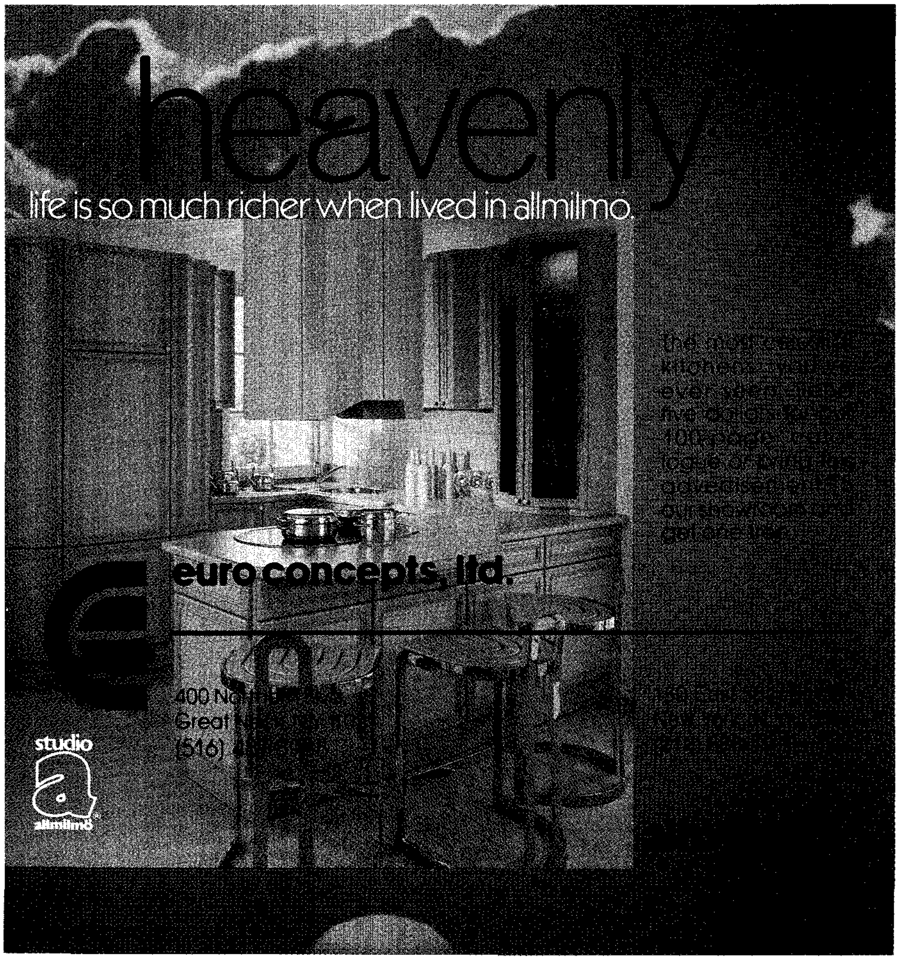

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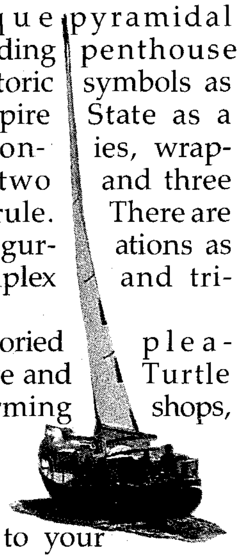

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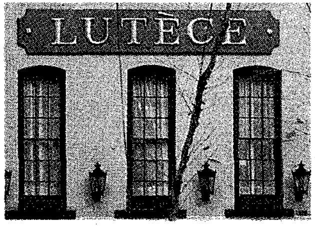

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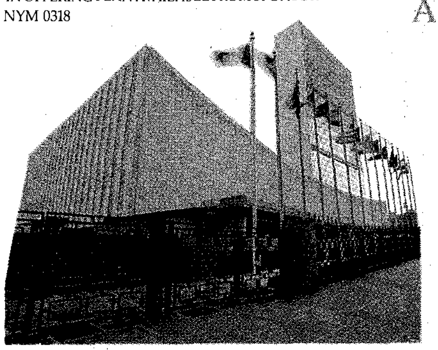

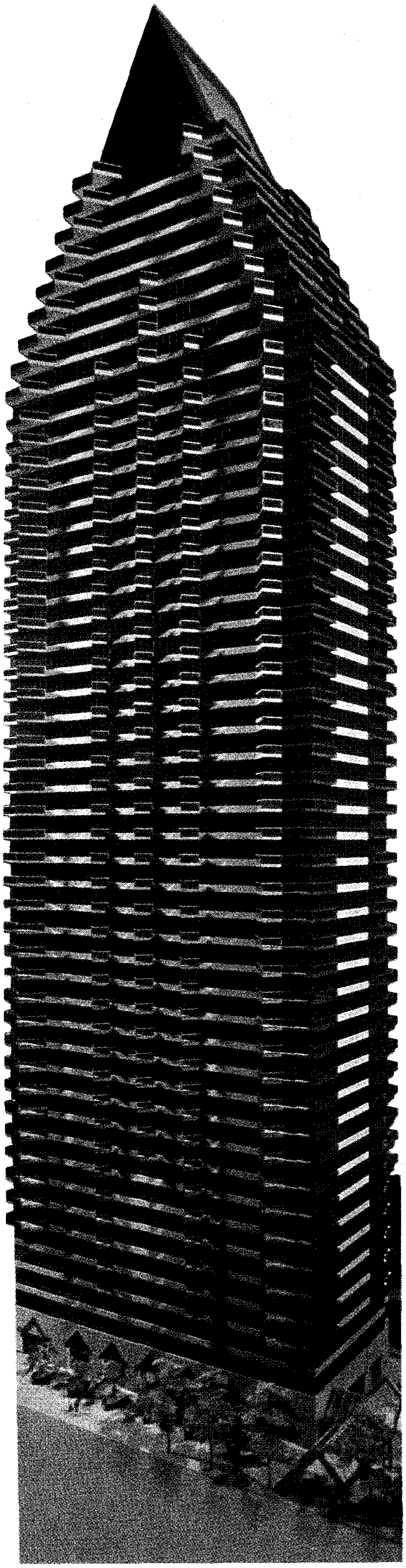

such as MLMIC, do give you a break; if you open a practice immediately after residency, you pay half-rate the first year. But it takes more than a year to generate the kind of volume required to cover expenses and still feed yourself.

Sarina DiStefano, 27, went ahead anyway. She completed her residency at NYU last summer and was unable to find an established ob-gyn to take her on as an associate. So she opened a solo practice on a shoestring. She sublets an office in Flushing for $600 a month. The office was equipped with major hardware, so her initial investment in materials was small—a couple of thousand dollars for instruments, stationery, etc. She hired her mother and mother-in-law as her secretary-receptionists. Though she's still paying off medical-school debts, she took out another loan to start her practice and has a part-time position in an ob-gyn clinic to help cover expenses, which run about $2,000 a month.

For this first year, her malpractice insurance has been about $22,000. As of July 1, it will triple (because she is losing her new-practice discount and the MLMIC rates will rise). She'd hoped to have more of a practice built up by now, but ironically, her own problem pregnancy got in the way. She went into premature labor at six months and had to have complete bed rest during September and October, which brought her two-month-old practice screeching to a halt. "You can't have a baby while you're a resident and staying up all night," she says, "and you can't wait until your practice is established, because then you're too busy. This seemed like the best time, and if the pregnancy had been normal, it would have been.

"If I could just get through the next two years financially, I'd be okay," she says. "I love my practice. Patients seem to like me. They keep coming back and sending me referrals. I now have about 70 patients, and within two years, I'll have established myself—if I could just pay the insurance. Patients shop around, and I can't afford to have them go elsewhere because someone else has more volume and can charge less than I can."

Though plaintiffs' lawyers cry "propaganda," the threat of malpractice litigation does seem to be waging an emotional and financial war of attrition on New York doctors. According to the state's Medical Society, between 1971 and 1980 the number of physicians per 100,000 people rose in the nation by 26.9 percent but only by 17.5 percent in this state. "It is fair to attribute that decline at least partly to the medical-liability crisis here," said a society report. In ob-gyn, high insurance rates here and elsewhere spur doctors to take earlier retirement than ever before from obstetric practice—more than a third of them be-

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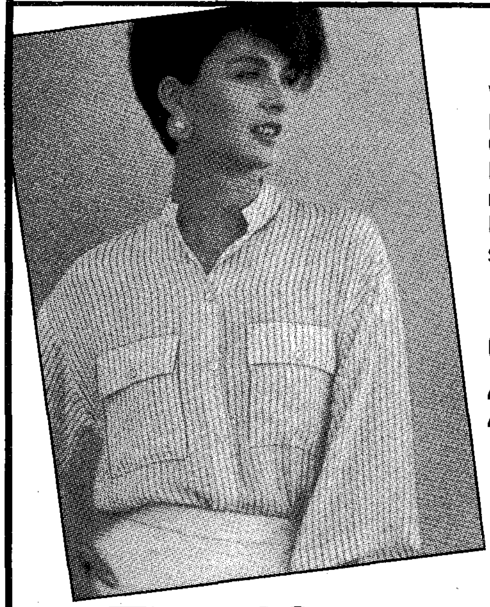

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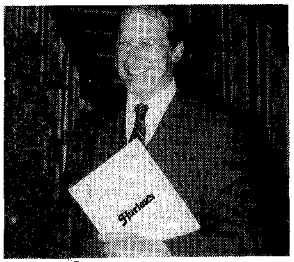

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fore the age of 54, which used to be the average retirement age, according to ACOG.

With seasoned doctors cutting down or eliminating their practices and with talented new doctors contemplating a move out of the state, there's yet another serious consequence of the malpractice crisis: a reduction in experienced manpower. This is particularly critical in ob-gyn, for as of July 1, if the Insurance Department gives approval, MLMIC will break obstetrics away from gynecology, so that if you practice only the latter your malpractice-insurance bill will be 27 percent lower. It's assumed that this will cause many ob-gyns to stop practicing obstetrics entirely. For doctors who continue to practice in New York, the ever-increasing rates may compel them to take on more patients and/or raise fees to cover costs, which means less personal contact and bigger medical bills for everyone.

There's also a growing concern that the crisis will bring clinical research to a halt. Because of the threat of litigation, doctors are increasingly reluctant to try new procedures that might provide a cure but carry risks. "Sometimes you can act on the best medical knowledge available at the time, and it turns out to be flawed," says Presbyterian's Rosenfield. "But if new procedures aren't tested for fear of lawsuits, we'll lose all innovation in medicine."

IT'S FRIDAY, AND JON SNYDER IS IN his small but comfortable private office at University Hospital. He wears a white lab coat and neat pinstriped shirt with a properly knotted tie. No longer the sweater-vested, slightly disheveled professor, he still paces and cracks jokes, and he continues to be obsessive about malpractice.

Snyder says he always knew he wanted to be a doctor, and he's sad to think that he won't encourage his son and daughter to enter medicine, though they already talk about it. "The hostility in the air wears on you, the worries about how you might expose yourself, things I never thought about before. I don't know how young people can start into this field now, and by the time my kids are ready . . . I just don't know.

"Do you remember the scene at the end of *Lenny*, when Dustin Hoffman stands up and reads the testimony of charges against him? I did that with my wife. I took this piece of legal paper, and I read all the words. 'Can you believe this is the guy you married?' I said to her. 'This horrendous monster whose fangs come out in the middle of the night when he's in the delivery room?'

"You get paranoid. You just have to tell yourself, 'I'm okay.' No matter what." ■

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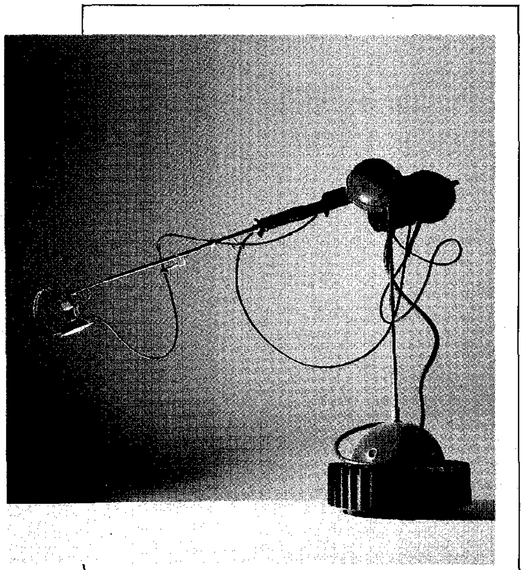
By Corky Pollan



All the Light Moves

Robots capable of waging intergalactic war never really interested us. What intrigued us were robots that could help. You know, set the table, serve coffee, make the beds. Now, from England, comes Aerial, a robot lamp designed by Ron Arad, whose company, One-Off, has been responsible for amazingly innovative designs. Arad's remote-control lamp with dimmer can grow from a twenty-inch-high table light to a five-foot-tall standing lamp. It can turn a full 360 degrees and rotate vertically in a 360-degree arc. So consider the possibilities. A push of the button and it's a spot for a painting or a work light for the stereo; another push and it's a bedside light or a floor lamp for a favorite chair. Aerial just might be the only source of illumination you'll ever need ($599, allow three to four weeks).

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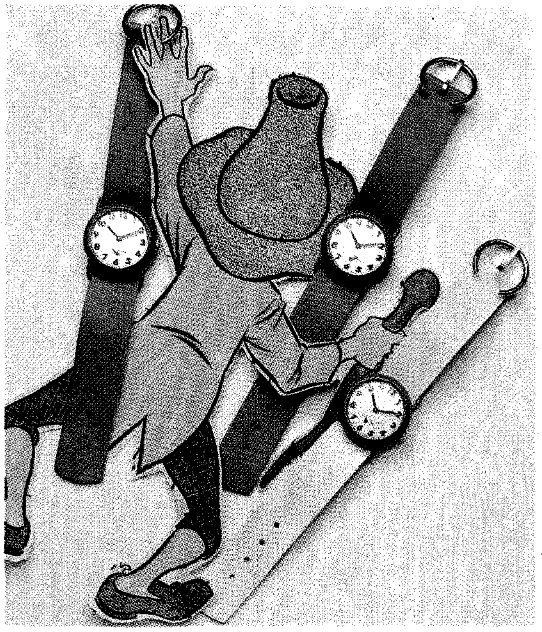

Is the wearing of the green around the wrist the same as the wearing of it on other parts of the body? Even if it isn't, we'd still crave these enamel watches from the sixties, designed for O'Clock, a former Parisian store owned by the Scherer family. The folk at Muriel Karasik—known for pricey Art Deco treasures—have snapped up the entire collection from the Scherer's son, Patrick. And they're selling them for an unpricey $45. With such a history, how could we resist?

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The Morn Is Green

We're not saying that every morning's the morning for a big breakfast, but really—once a week do honor both the Irish and your stomach with a plate of bangers, black pudding, Irish soda bread, and a cuppa (the eggs are up to you). Shown on the Royal Tara china plate: two rounds of definitely unfatty black pudding, rich and spicy. Slice this pudding thick, and grill it. The large banger, also spicy, should be panfried, while the smaller one, with its almost fluffy texture and delicate casing, should be grilled under the flame. It, too, is fiery. All the sausages come frozen and cost $2.95 a pound. The breads, raisin soda and plain soda, are dense and tasty ($2 a loaf); the raisin scones and hot cross buns are 75 cents each. That teapot's $35, the shamrock napkins $1.50 each, the china plate $25. All these are at Mattie Haskins, a fine old store in business some 62 years. Now once you've shopped for food, have a look at the Donegal tweeds and Aran sweaters. Top o' the morning to you!—**Barbara Costikyan**

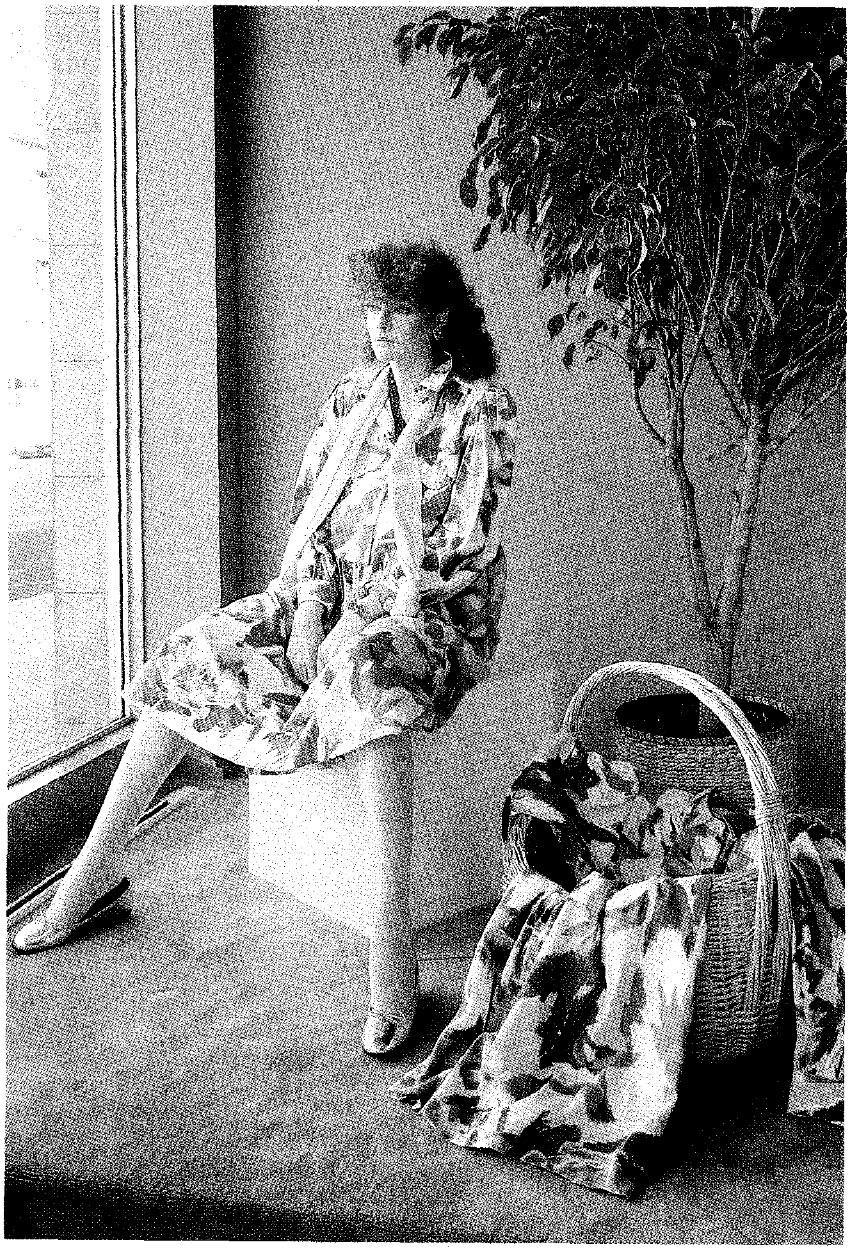
MATTIE HASKINS SHAMROCK IMPORTS/*205 East 75th Street/288-3918*

Photographs: top, David Hamsley; left, Roger Bester; bottom, Marcia Luce (place mat and cup and saucer from Mattie Haskins).

Mothering Heights

Peer in the windows of Balloon, a newish shop on Madison Avenue, and you're sure to be puzzled. The *mannequins do* look a mite rotund around the middle, but they're so stylish you'll assume this store must be just another fashionable boutique. But Balloon is the first American outlet of a popular European maternity chain. It's the brainchild of Veronique Delachaux, a former fashion editor of a French parenting magazine, who brought a yen and verve for fashion to the enceinte condition. Frustrated at not being able to find stylish maternity clothing when she was pregnant, and believing that women should be "comfortable, radiant, and chic at all times," Delachaux set about creating maternity-wear in the spirit of avant-garde French designers and *haute couture*. She has separates for the casual life: jeans and corduroys, some pleated and baggy ($80), others high-waisted and skinny-legged ($63); oversize sweaters ($48); and cotton shirts in bubble-gum colors ($79). Functional designs for the office: linen coat-dresses ($204) and high-waisted straight skirts ($58). And appealing things for all the other times: floral print dresses ($145, below), and satin blouses ($85) and slacks ($75) in indigo or wood violet. Delachaux, who has dressed Princesses Di and Caroline, Isabelle Huppert and Jerry Hall, should have no problem clothing all those chic matrons up on Carnegie Hill who are busily producing our latest baby boom.

BALLOON/*1321 Madison Avenue, at 93rd Street/831-7800*



There Have All the Flowers Gone

No need to wait for those April showers to bring May flowers. Just stroll into Katina Arts Meyer's charming corner at R. Brooke, Ltd., and discover spring already in full bloom. There are dozens of framed botanical watercolors on the walls ($250), mounds of antique-fringed linen pillows hand-painted with spring's bloom ($400 to $500), a painted linen screen sporting a trellis and seasonal bouquets ($3,600), and squat ottomans ablaze with blossoms (from $1,500). Eighteenth-century fruitwood fauteuils ($6,800 the pair) and a dressing table ($2,400) come adorned with sprigs as delicate as the first flowering quince. Once available only through decorators, this fresh, exquisite indoor garden can now be had by all, thanks to Mario Buatta's intervention. Or commission Meyer, who has a passion for flowers, to indulge your preference for a particular genus or species.

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Theater/John Simon

LITTLE WEEK OF HORRORS

"...You sit unmoved by *Virginia,* respectfully unaffected. *The Loves of Anatol* wreaks unspeakable damage on a masterwork..."

Heart to heart: *Kenneth Welsh and Kate Nelligan as Leonard and Virginia Woolf.*

THE IRISH FICTIONIST EDNA O'BRIEN HAS come up with the no longer new (it was first seen a couple of seasons ago at Stratford, Ontario) **Virginia,** described as "from the lives and writings of Virginia and Leonard Woolf." This promptly gives me pause. How much from *their* writings? And how much from their fictions, and how much from their bio- and autobiographies? And how much of either can be taken at face value? What, then, does "from the lives" mean? Miss O'Brien's interpretation of what might have happened? Or if some other testimony, whose? And where, in any case, does Miss O'Brien's contribution begin? Did she, for instance, write the following bit of dialogue? "LEONARD WOOLF: It's thawing at last. VITA SACKVILLE-WEST: Yes, drips everywhere." And if she did, is it to be taken as a scene-setter, e.g., "But look, the morn in russet mantle clad" etc., or as a piece of cunningly concealed symbolism: "What drips all those Bloomsburyites were"?

I think this sort of thing must stop. If you want to write a play about Virginia Woolf and her circle, then do write that play, as Peter Luke did eleven years ago in London under the title *Bloomsbury.* It wasn't very good, but it was an honest effort. Collages such as this, however, should be left to Kurt Schwitters and the Cubists, who were good at them, and had the decency to keep them on paper. If they work on stage at all, it is in something like Aubrey's *Brief Lives,* which was really an honest-to-goodness reading with a few visual extras, which is pretty much what *Virginia* is, too, while pretending to more. Yet even that could have been more interesting had the author—I mean collagist—known exactly what she was about.

It would, for example, have been possible to try a life of Virginia Woolf. But then a number of other characters would have had to be brought on; some such intention glimmers through in the brief presence of Leslie Stephen, albeit sans dialogue, sans action, even sans beard. Or one could have concentrated on Virginia's struggles with her craft against the repeated encroachments of madness, and her uneasy shuttling between art and life; some of that, too, is here, but not enough. Or, finally, one might have focused on the curious lesbian relationship between Virginia and Vita: minimal sex and maximal *amour de tête,* as well as real devotion, with the mostly platonic husbands, Leonard Woolf and Harold Nicolson, as anxious bystanders, and various other "Sapphists" along the periphery; and in an oversimplified and underdramatized way, there's a bit of this, too. But for (a), you are better off with Quentin Bell's biography; for (b), with Virginia's letters, diaries, and essays; for (c), with *The Letters of Vita Sackville-West to Virginia Woolf,* and its informative introduction by Mitchell A. Leaska.

Well, what do we get from the stage? A simple but handsome and evocative set by Santo Loquasto, who also did the slightly less telling clothes, and atmospheric lighting by Arden Fingerhut, who works wonders with luminous grisaille. Also stage movement—hardly direction—by David Leveaux that is decorously unemphatic, and three performances of unequal efficacy. As Leonard, the shambling, self-effacing, nurse-cum-factotum of a husband, Kenneth Welsh is the exact lovable fuddy-duddy Miss O'Brien seems to have had in mind. As Vita, Patricia Elliott looks almost right, but is neither British nor aristocratic enough; when she discusses her poems as "perms," she does, however, suggest rather convincingly a society hairdresser.

Virginia Woolf looked, I would say, like an angelically translucent horse, and could be shrewdly earthy or unearthily enervating. In no case was she a conventionally handsome woman such as Kate Nelligan, or eternally youthful-looking (Miss Nelligan refuses to age), or so consistently, self-satisfiedly "on" all the time. This said, however, Miss Nelligan speaks and moves well, and is thoroughly professional throughout. Still, if you read just the last few letters exchanged between Virginia and Vita, about such mundane matters as procuring hay in wartime for Octavia Wilberforce's cows, you cannot fail to be moved by the affection in the lines and the greater one between them. At the Public, you can sit for two hours respectfully unaffected.

THE FORMULA IS CHILDISHLY SIMPLE. PUT together two hack actors, one of them also a hack director. Turn them loose on a masterpiece such as Arthur Schnitzler's *Anatol* (1888–91), seven loosely connected playlets dealing with the comic-wistful-melancholy misadventures of a young Viennese roué with seven diverse young women. Though there exists a perfectly good new translation by Frank Marcus, let it be ignored because it

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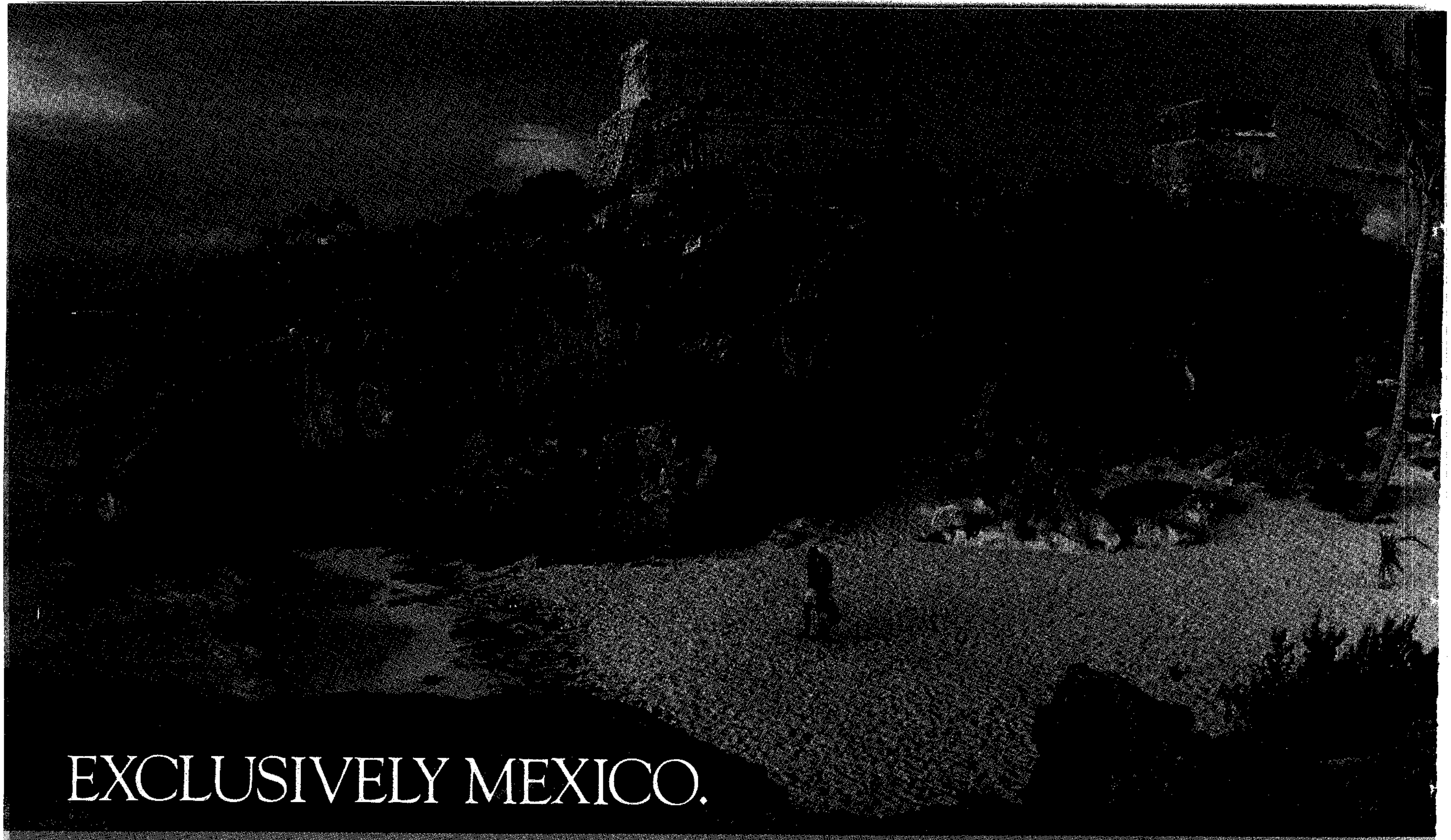
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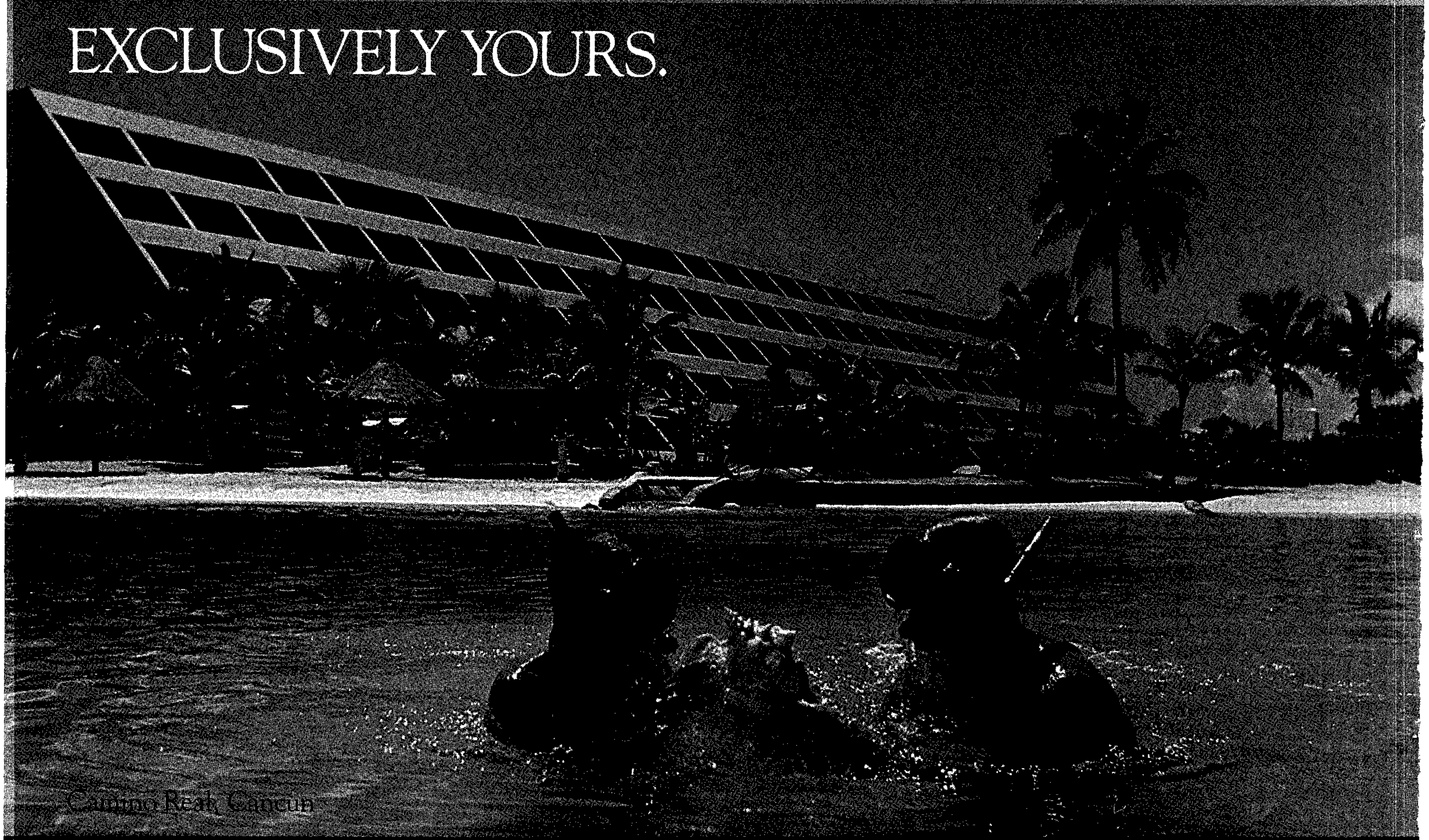
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WESTIN HOTELS

"...*Requiem for a Heavyweight* is claptrap, and *The Octette Bridge Club* is worse..."

would require some royalty payment. Let them instead, not knowing German, get an in-house trot and muck that up. Since Schnitzler wrote a later, less good ending, let them include that, while also retaining playlet No. 7, which it was meant to replace. Let them start with No. 3, and chop that up in such a way as to serve as introduction to all the other pieces, as if the references in it were to the women in those playlets, which they aren't. Now let them omit No. 6 altogether and switch around the order of the remaining ones, making sure to destroy Schnitzler's carefully thought-out architectonics. And let them cut a good many of Schnitzler's best lines and stage directions.

This last will serve as a bridge from the sins of omission to those of commission. First let them add oodles of their own banal and oafish dialogue, on the order of "I wonder what might have happened if..." followed by inane speculations, or lines such as "She's adagio, dreamy, like a Viennese waltz in three-quarter time," which is as if a New York sophisticate were to describe a woman as "tall, *maestoso,* like the 102-story New York Empire State Building." Put in as many cheap, farcical verbal and sight gags as possible, and direct at the speed of *Getting Gertie's Garter* (there is now a fine new garter-brandishing scene!). Be sure also to make obeisance to present-day feminism.

To connect the scenes, have a couple of inept or misdirected dancers perform some charmless and unstylish Viennese waltzes, except when they turn, in the last such interlude, into a Viennese Charleston (wretched choreography by Donald Saddler). Having turned high and wry comedy into knockabout farce, be sure to misunderstand Schnitzler's ending, first with a mimed scene in which an offstage wedding that must take place is shown being broken off; then change Anatol's ultimate inability to learn into his learning and changing.

Having thus wreaked unspeakable damage on a masterwork, do not rest on your laurels and leave the tiniest pebble unturned. Be sure to cast performers who are too old, too unsightly, or too untalented (if possible, all three), but if, somehow, none of the above, direct them badly enough to make them appear so. Get Lawrence Miller to design an uncharacteristically poor set, Robert Morgan hit-or-miss costumes, and Catherine MacDonald the most cliché music. Yet after vandalizing and vulgarizing to perfection, Ellis Rabb (co-adapter and director), Nicholas Martin (co-adapter), and Circle in the Square (producers) made one mistake: They changed the title to **The Loves of Anatol**, thus giving inadvertent warning that a magisterial work has fallen into the hands of phonies and fools. Ah well, nobody's perfect.

CAN YOU THINK OF ANYTHING LOWER IN the dramatic hierarchy than a television play? Particularly a fifties television play, by Rod Serling of *Twilight Zone* and *Night Gallery* fame. Well, **Requiem for a Heavyweight** first saw the light of day—or the night of living rooms—as an Eisenhower-age TV drama, then became a run-of-the-mill 1962 movie, and now, in the dark night of Broadway, reaches the large stage of the Martin Beck to rattle about its tired, old, utterly implausible sentimental pieties.

This piece of melodramatic claptrap asks us to believe that an average, normal social worker would go ape over an over-the-hill pugilist with the looks of a gorilla and the brains of a gnat, who in fourteen years in the fight racket has preserved the purity of Joan of Arc along with the mentality of a battered five-year-old. It is, moreover, a play in which a key telephone message is delivered to the third party most likely not to transmit it, and where someone who has not even been given another's phone number can, in a terrible state, find her apartment. It is a play in which an obtrusive extra character stands around awkwardly, so as, presumably, to say or do something to justify this in a later scene—only no such thing occurs. It is, finally, a play so morally confused as to seem to condemn the revolting blood sport of boxing, only to end up sentimentalizing and hero worshiping a once fifth-ranked heavyweight, and asking us to shed tears over his being doomed to become a wrestler—a clown in a display of fake savagery—instead of continuing to batter or be battered to a genuinely bloody pulp. I say better a live buffoon than a dead pug.

Arvin Brown has zealously overdirected, and, as the protagonist, "Mountain" McClintock, John Lithgow pours his heart out in a performance that, though good, is roughly ten times too much. As his lovable louse of a manager, George Segal cannot exactly breathe life into a stereotype, but at least exercises commendable restraint. As the good little woman who makes a man out of a mountain, Maria Tucci is more than competent, and Eugene Troobnick and especially David Proval lend persuasive support. Good scenery by Marjorie Bradley Kellogg, suitable costuming by Bill Walker, moody lighting by Ron Wallace, and flyweight playwriting by Rod Serling.

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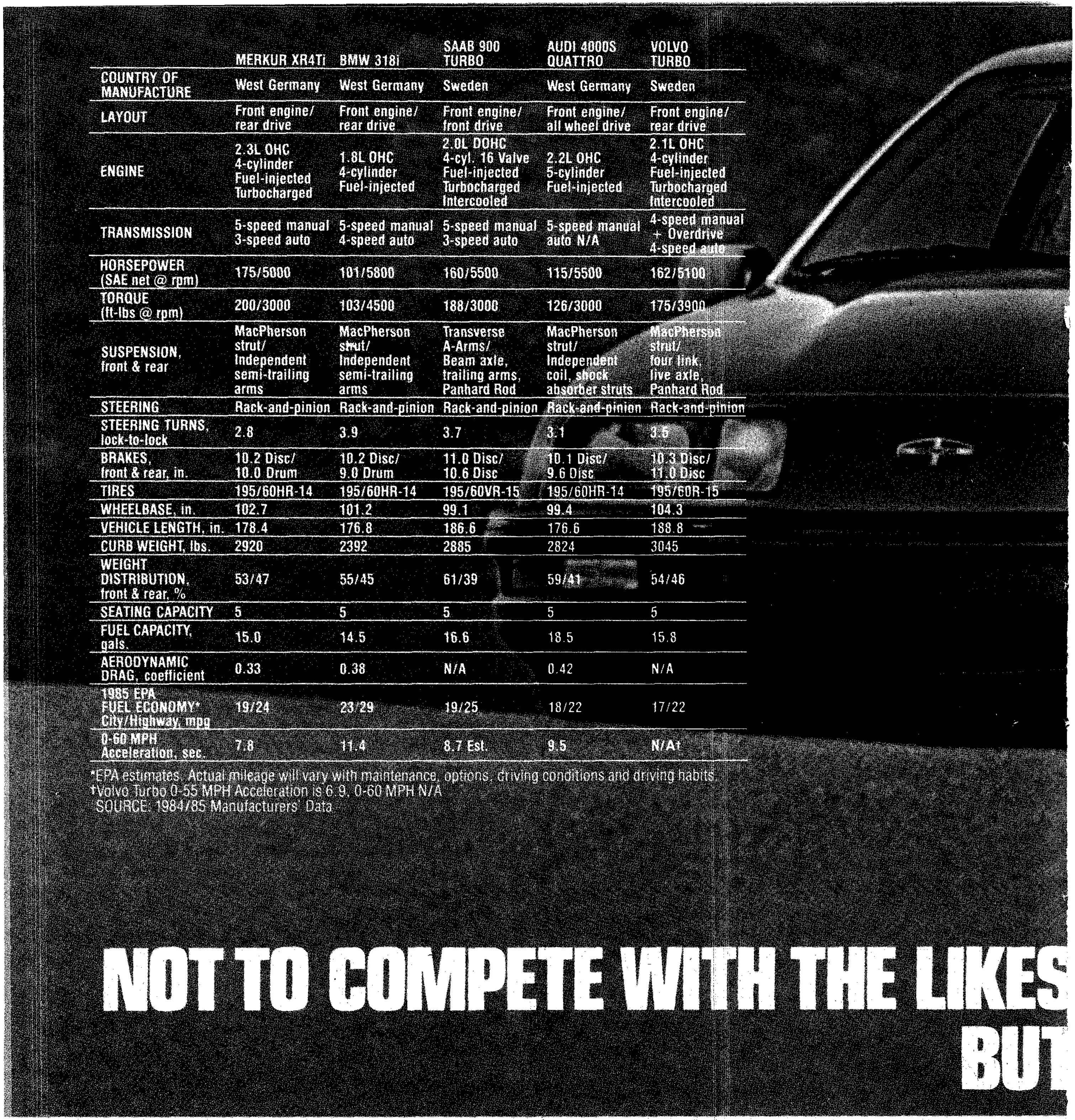

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STEERING TURNS, lock-to-lock	2.8	3.9	3.7	3.1	3.5
BRAKES, front & rear, in.	10.2 Disc/ 10.0 Drum	10.2 Disc/ 9.0 Drum	11.0 Disc/ 10.6 Disc	10.1 Disc/ 9.6 Disc	10.3 Disc/ 11.0 Disc
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VEHICLE LENGTH, in.	178.4	176.8	186.6	176.6	188.8
CURB WEIGHT, lbs.	2920	2392	2885	2824	3045
WEIGHT DISTRIBUTION, front & rear, %	53/47	55/45	61/39	59/41	54/46
SEATING CAPACITY	5	5	5	5	5
FUEL CAPACITY, gals.	15.0	14.5	16.6	18.5	15.8
AERODYNAMIC DRAG, coefficient	0.33	0.38	N/A	0.42	N/A
1985 EPA FUEL ECONOMY* City/Highway, mpg	19/24	23/29	19/25	18/22	17/22
0-60 MPH Acceleration, sec.	7.8	11.4	8.7 Est.	9.5	N/A†

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SOURCE: 1984/85 Manufacturers' Data

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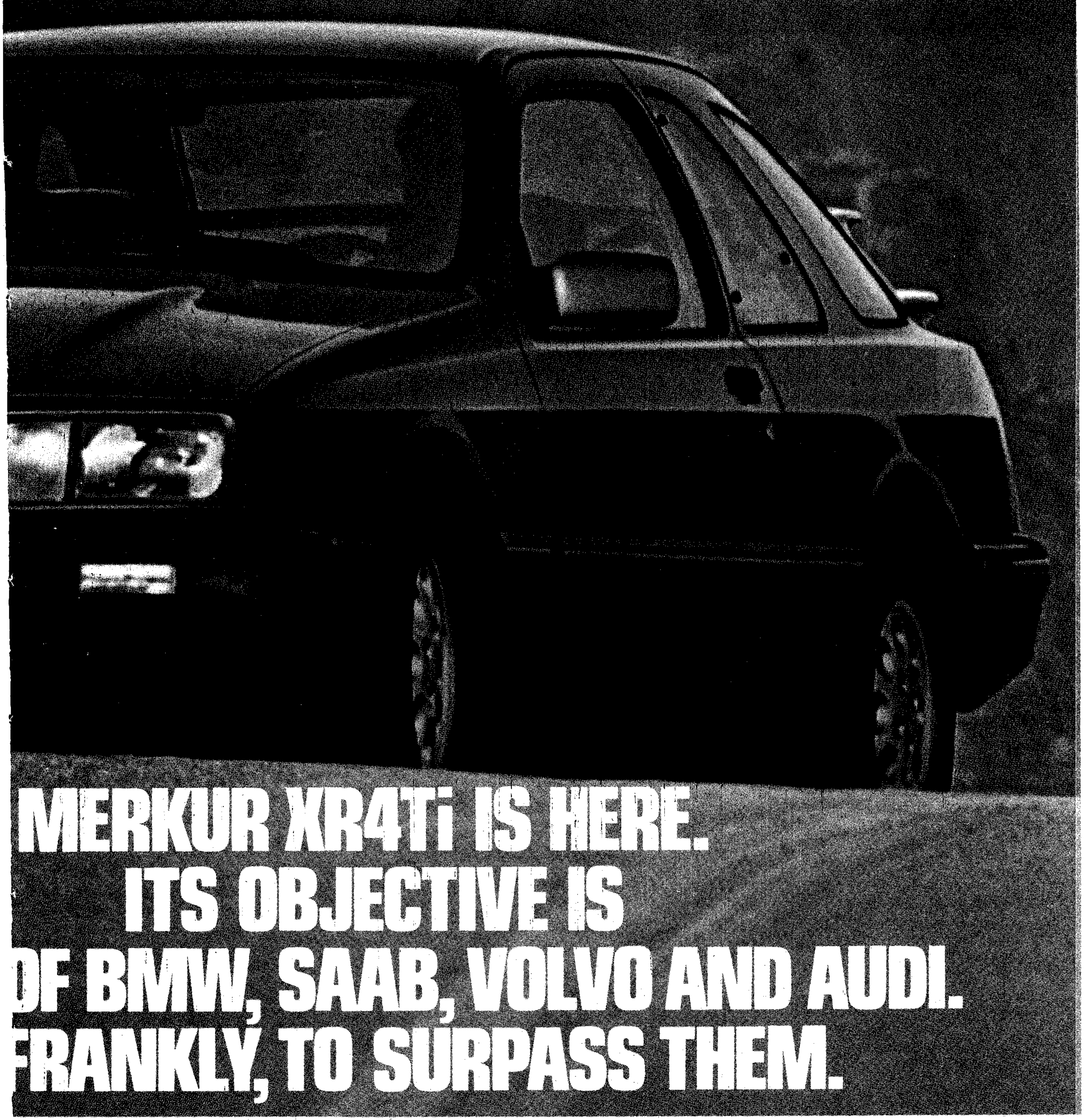

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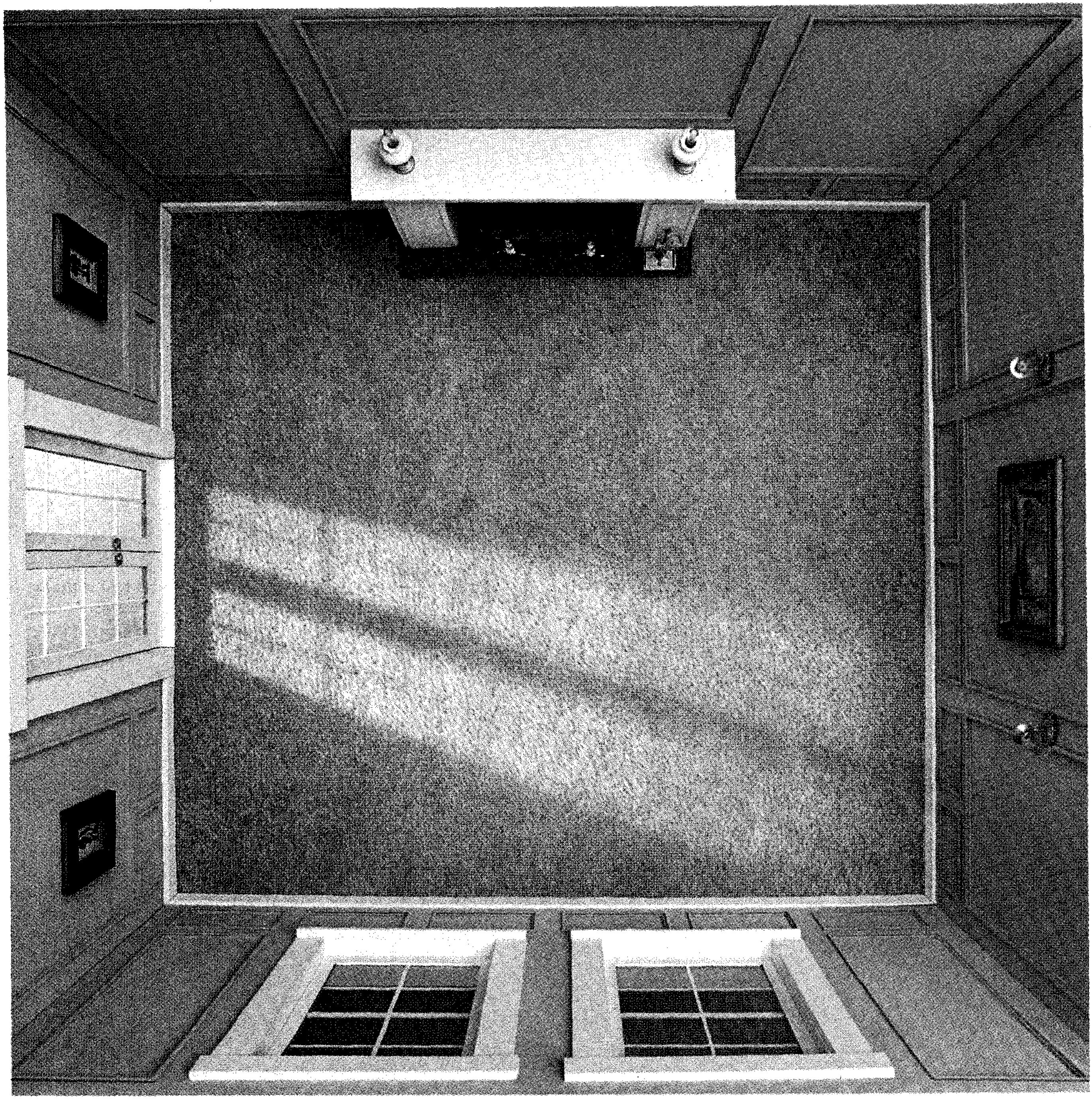
none more manipulative, dishonest, and contemptible. Eight Irish-American sisters meet for fortnightly bridge games at the house of one or another while their husbands are conveniently away, so that the author can more easily caricature, patronize, and dehumanize them. The first act takes place ostensibly in October 1934; the second, ostensibly on Halloween ten years later. I say "ostensibly" because the play is full of every kind of anachronism, and the events of the second act should logically follow closely upon the first, except that this would deny the author the chance to be cute about World War II (as he was about the Dionne quintuplets in Act I), and deny the sisters new wigs and costumes and larger flaws. For all have little chinks in their armors, usually pertaining to husbands and marriages, which by Act II can be magnified into big gashes, only to be mended mendaciously and upliftingly by play's end. Even a stroke victim who funnily garbles her previous speeches, delivers the closing Love message with flawless diction. In other words, the sisters are first cutely condescended to as silly but lovable hypocrites, then lampooned as ludricrous jerks from a typically homosexual, misogynist point of view. Finally, they are rendered adorable and proleptically liberated, to please the crowd and fill the till.

Mostly moronic or bitchy, the women are further humiliated by ridiculous masquerades, platitudes uttered in unison, demented charades, putting on their clothes backward, singing idiotic jingles or patriotic songs with imbecile glee, and sprawling or wallowing on the floor. We hear of an absolutely incredible murder that took place between the acts and that is treated as a huge joke. Of course, the one totally crazy sister emerges as a noble heroine who leads the others to a preposterous redemption after their equally preposterous betrayal of her. Altogether, this is a play manifestly destined to become a perennial favorite in gay bars, there to be performed by all-male casts. Why, having come from the Actors Theatre of Louisville, whence most of our latest trash is coming (no more Marsha Normans or Beth Henleys!) did it even bother to detour to Broadway? I suppose because it knew that it could pander successfully to the trashiest and most benighted sensibilities in the audience. As my readers know, I have nothing against honest work by homosexuals, but *this* is faggot nonsense.

If this piece of calculating, meretricious offal can make it on 45th Street, Broadway might as well pack up and go rot in Louisville forever. For the record, Tom Moore directed, and Carrie Robbins costumed, abominably, which is to say appropriately; Gisela Caldwell and Anne Pitoniak managed to overcome their roles gallantly. ■



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Art/Kay Larson

A MORGAN MASTERSTROKE

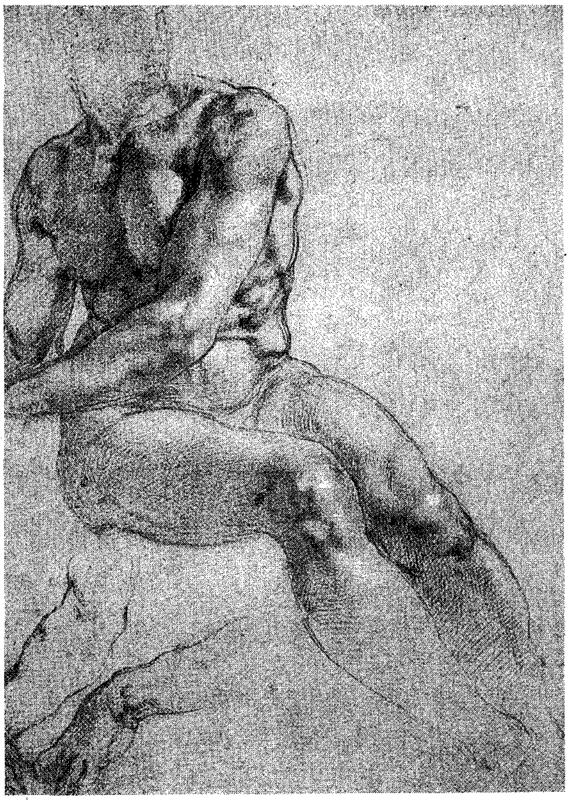
"...This is unquestionably the finest show of German and Netherlandish drawings we are likely to see outside Europe..."

ONE OF THE RICHEST HORDES OF DRAWINGS in the world lies in the heavily guarded reaches of the Albertina museum in Vienna, a collection founded on the passionate patronage of the gentle Duke Albert (1738–1822), who married Marie Antoinette's older sister and spent a quiet life dedicated to humanist reform. Albert sank a quarter of his resources into drawings and prints; he was very nearly the first systematic modern collector. Through almost two hundred years of political storm, including two world wars and a period of exile in the Austrian salt mines under the threat of Allied bombing, the collection has remained intact. The Albertina, in his former mansion, normally never lends—seldom even brings its drawings out of their portfolios—but through a sublime act of cooperation, it has now done so, with extraordinary effect.

"Old Master Drawings From the Albertina" is a rare fancy, the result of sixteen years of discussions between Vienna, the National Gallery in Washington (which opened the show), and the Morgan Library. It is also staggeringly beautiful. The emphasis is on single shining instances of brilliant draftsmanship: Rembrandt's odd curiosity, an elephant, drawn in a rough and un-Rembrandt-like line that instantly conveys the harsh tone of the beast's gray hide; another Rembrandt, a canal bank in brown ink paradoxically fogged with light; Dürer's *Praying Hands*, which has never before left Vienna; another Dürer, an ethereal dockside sea scene drawn in a spider's language of filament lines, which William Robinson, the Morgan's associate curator of drawings and prints, likes to hold next to the Rembrandt canal scene to show their startling congruities.

Drawing is an artist's connection with the flux of existence. It's an immutable record of mutable experience. The Morgan, which is known for discretion, says this is the greatest show of its kind ever seen here. Unquestionably, it's the finest presentation of German and Netherlandish drawings we are likely to encounter outside Europe. (The Italians and French, who make up the other two quarters of this show, are more often available in American museums, most of which bought them a century ago, at their fashionable moment.)

No one who sympathizes with the miracle of drawing should fail to see Rubens's soft three-color chalk portrait of a young woman; Erhard Altdorfer's quivering mountainscape; Hans Baldung's chilly snow-dusted *Witches' Sabbath II;* Hendrick Goltzius's self-portrait; or the magnificent sarcastic caricature, *Painter and Connoisseur,* by Pieter Bruegel the Elder. Nobody can compete with the Albertina's Dürers—ten of them here, plus eight from the Morgan, which has America's largest collection. The Morgan has also brought out its finest Austrian medieval manuscripts and music folios. Not even a broken leg is a good enough excuse for missing this one. (29 East 36th Street; through May 26.)



Immutable record: *Michelangelo's* Seated Nude.

"Tradition and Conflict: Images of a Turbulent Decade 1963–1973" resurrects the art and photography of the black-freedom struggles, from the March on Washington to the militant outrage of the Vietnam years. Since the Studio Museum in Harlem owes much of its early fame to the strange bedfellows of those days—it was founded by the Museum of Modern Art's Junior Council and exhibited works by the black radical artists' organization AFRI-COBRA—it has organized this exhibition as a kind of homecoming. The idealism of the civil-rights movement has lately seemed to be slipping away from us. To keep it from vanishing altogether, the art has been brought into service as an anchor—a strain it can't endure. Too much is demanded of it—too much is always demanded of political art, which is supposed to raise consciousness and change the world when mere words cannot.

Yet the words ring with the real truth behind the phony truths of a movie like *The Big Chill.* Even though much of the catalogue's account of the civil-rights struggle is familiar, there are important gaps to be filled in, and the familiar parts join together anyway like an incantation: the quiet heroism of ordinary blacks in the southern gauntlet, the voter-registration drives, the fire hoses and attack dogs, the self-annihilating flames of Newark and Watts, the marchers singing freedom songs in the rain on the road to Montgomery. "Black America's finest hour" is how historian Lerone Bennett Jr. describes those years. There is no reason to disagree with him.

But the political art of the sixties was nobody's finest hour. Artists in those war years, witnessing the disintegration of American society, choked on their helplessness. Some (like Ad Reinhardt) kept their politics for the marches and let their work alone. Others abated their anguish in phrases about "breaking down the barriers between art and its audience"—which never meant the audience that knew something about art but always the one that couldn't care less.

Drawing from the Albertina Collection, Vienna.

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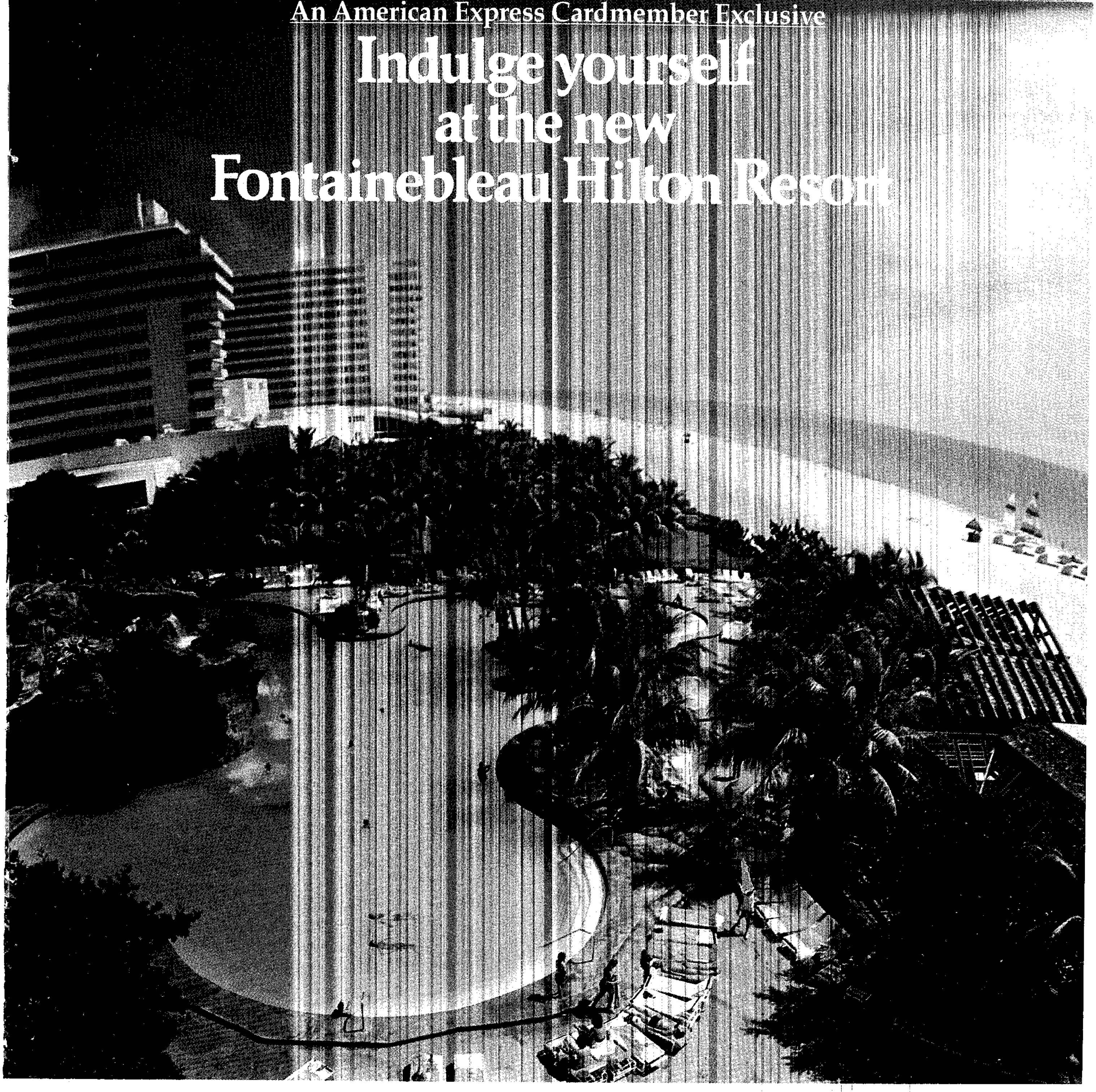

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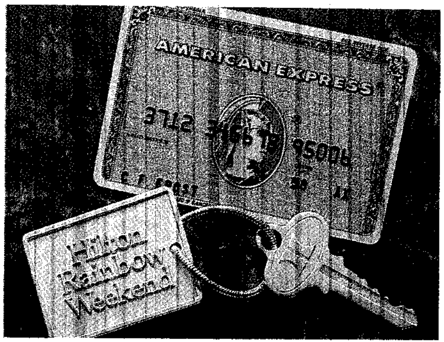

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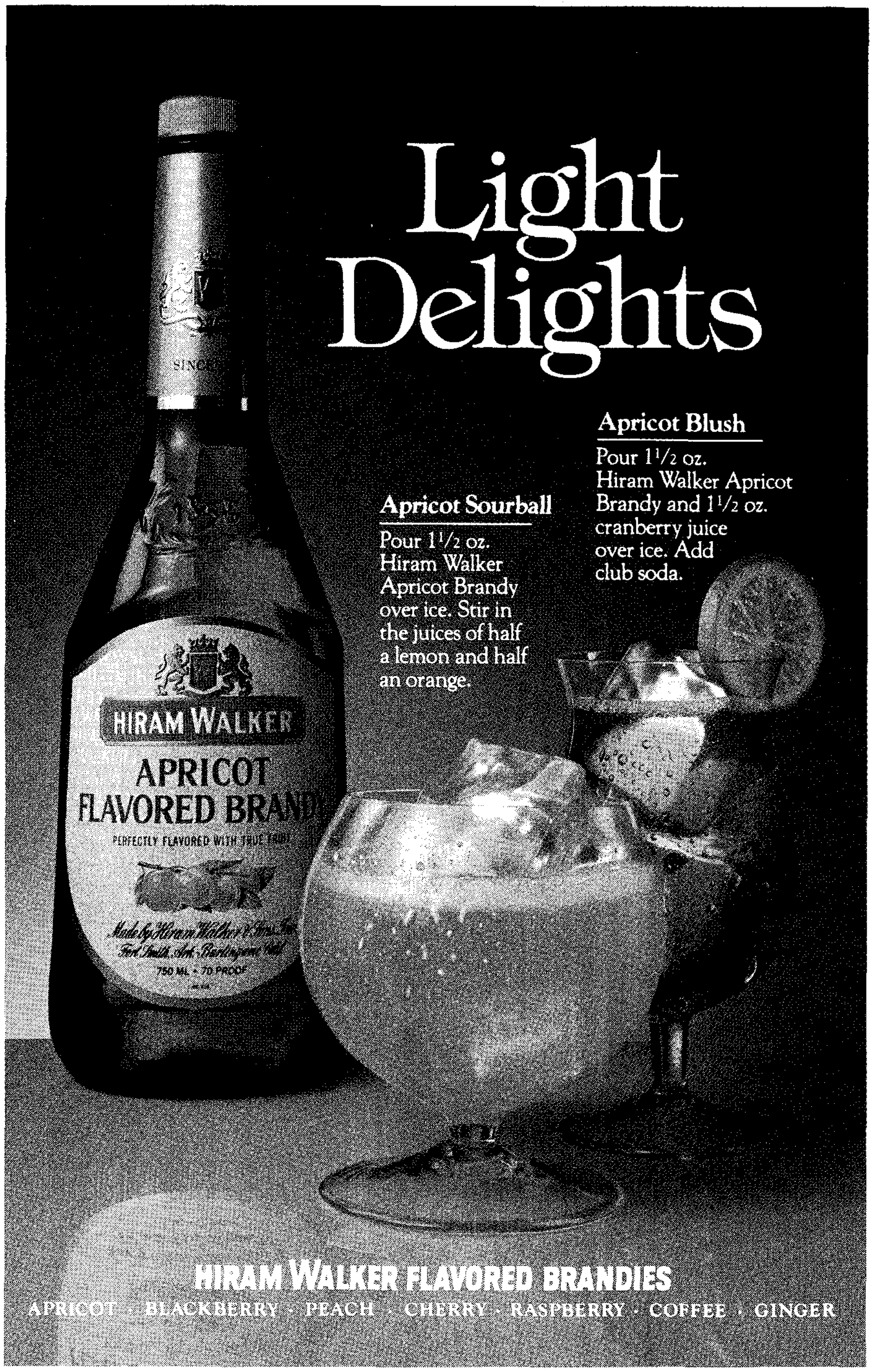

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As the recent achievements of Leon Golub demonstrate, good political art is not impossible. But it seems to be harder for artists to wring art out of genuine moral outrage than out of lesser forms of anger. The greater the outrage, the more frustrated, inchoate, and incomprehensible are artists' reactions. The tendency is to solve the problem by slipping into elegy. Dana Chandler's homage to Fred Hampton, the Black Panther leader killed in bed by federal agents who shot their way into his tenement apartment, is a door riddled with bullet holes. This feat of literalism is an icon of martyrdom, about as disconnected from twentieth-century art as the sculpture near Arlington Cemetery of the flag-raising over Iwo Jima.

Dr. Mary Schmidt Campbell, the museum's executive director, organized this show (which will travel for two years around the nation) first as a memorial. Among those she wants to memorialize are black artists, who haven't fared well in American museums: Mel Edwards, Richard Yarde, Romare Bearden, Jacob Lawrence, Betye Saar, Sam Gilliam, Howardena Pindell, Lois Mailou Jones, Elizabeth Catlett-Mora. But there is an insoluble problem in honoring an era with work that was outmaneuvered the day it was made.

Black artists at least had more mastery over their metaphors and more rising power in their images than the white artists here, who were chosen by critic Lucy Lippard to represent white activism over the war, the birth of feminism, and so on. Again, the echo of real events—women's angry voices, the chants of protest outside the Museum of Modern Art—is louder and clearer than the murmurs of homage. At best, the artists here are elegizers. At worst, there is an offensive holier-than-thou tone among politically minded but otherwise inept image-makers who wield their impeccable moral position as a shield against anyone who might wish to note that the art is indecipherable. (How can a political artist claim that the message justifies the work when the message can't be "read" even *with* a crib sheet?)

The photography section is sequestered upstairs in a back room, yet it's the only part that might stir someone to change the world. Moneta Sleet Jr. walked from Selma to Montgomery with the marchers, and to Washington with the crowds; the "singing in the rain" pictures are his. Remember H. Rap Brown? Roy Lewis caught him joyfully raising his fist in the black-power salute. Bob Fletcher, Beuford Smith, Robert Sengstacke, Gordon Parks—theirs are the indelible images, the authentic acts of witness and homage. That's because their relationship to real events was clear from the start. (144 West 125th Street; through June 30.) ■

Music/Peter Davis

FOR THE RECORD

"...This wretched *Requiem*—on disc, in performance, or on videotape—seems full of half-digested borrowings, pre-tested ideas..."

Andrew Lloyd Webber: *The performance of his* Requiem *was a guess-the-composer game.*

IF YOU HAD HOPED TO HEAR **Andrew Lloyd Webber's Requiem** at St. Thomas's church not long ago but were turned away at the door, do not despair. That semi-private live performance, starring Placido Domingo with an orchestra and chorus conducted by Lorin Maazel, was meant only to provide the raw material for a videotape that will doubtless be seen by millions of television viewers on Good Friday, April 5. For those who can't wait, a recording is available right now on Angel (DFO 38218), and it features the same principal performers. My advice, though, would be to skip the whole thing. I never found much musical merit in Lloyd Webber's *Evita* or *Cats*, but at least those shows never had the nerve to masquerade as high art. The *Requiem* does, and it is depressing to see so much money and media hype squandered on such a pretentious and crushingly trivial hunk of junk.

Lloyd Webber loftily proclaims his *Requiem*, a setting of the familiar Latin Mass for the dead, to be "the most personal of all my compositions." That may well be the case, but I have a feeling that this monstrosity might more accurately be described as an awkwardly assembled collection of used goods. Any composer who cobbles together a score made out of nothing but half-digested borrowings and safely pre-tested musical ideas, all of them originally conceived and put to more creative use by dozens of his predecessors,must be either a hopeless naïf or a charlatan. The opening of the "Requiem aeternam" movement, for example, is built from a recurring three-note motif that will sound suspiciously familiar to anyone who has heard Mahler's Eighth Symphony, which uses exactly the same theme in precisely the same way. The rest of this secondhand score consists of a similar guess-the-composer game, as Lloyd Webber blithely recycles his betters, one after another—Monteverdi, Orff, Vaughan Williams, Verdi, Britten, Prokofiev, and Bernstein are only a few of the more obvious sources.

Actually, it might not be entirely fair to lay the full blame for this wretched *Requiem* on any one person. Apparently the composition process followed much the same procedures that mass-produce most of today's inoffensive middle-of-the-road pop music designed for quick consumption and instant disposal. As I understand it from the recording's liner notes, Lloyd Webber, the "composer," scribbled down some ideas and passed them on to a group of "arrangers," who then put the score into some kind of coherent order—in other words, composition by committee, the way music for the masses has always been manufactured in Communist China. Perhaps the saddest part of this sorry enterprise is the presence of Maazel and Domingo. Both musicians surely knew what they were doing when they agreed to perform, record, and videotape this drivel—but then, the lure of receiving so much media attention must have been irresistible.

MANY NEW RECORDINGS NOWADAYS ARE consciously planned to coincide with live musical occasions, even events that may lack the juicy commercial potential of Lloyd Webber's tawdry *Requiem*. Often the advance planning for these projects involves some fancy juggling, such as Philips's highlights from **Porgy and Bess** (412 720-1), a disc cleverly timed to appear simultaneously with the Metropolitan Opera's current production. Simon Estes and Roberta Alexander have been appearing in the title roles at the Met, and they also star on this recording, made last fall in Berlin—apparently the only city where these two busy singers could conveniently cross paths and pause long enough to participate in a recording session.

Perhaps that explains why both Estes and Alexander sound so pressured and self-conscious here, singing their own parts as well as several songs that rightly belong to other characters. Another liability is the contribution of the Berlin Radio Orchestra and Chorus. If the Met's heavy-handed, grand-opera approach hardly suits Gershwin, these German musicians willfully force the music into an even tighter straitjacket, despite Leonard Slatkin's encouraging presence on the podium.

A more appealing recorded souvenir of a singer presently appearing at the Met comes from **MariAnne Häggander,** a Swedish soprano who distinguishes an otherwise lackluster revival of *Die Meistersinger*. Häggander possesses a lovely silver-clear voice that invariably seems to make the most disarmingly natural, expressive, and musical sounds. Her spunky but beguiling Eva almost makes the Met's *Meistersinger* worth seeing, and her attactive recital on an imported Bluebell disc (BELL 180) is compulsively listenable. Side one is particularly intriguing for its offbeat repertory: four songs by Bruno Walter, composed when

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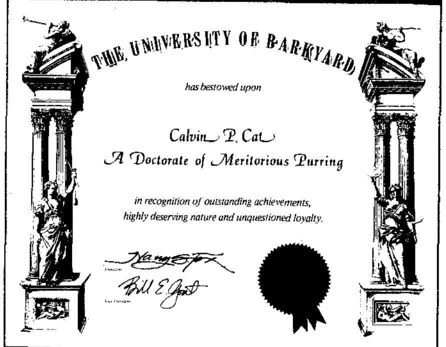

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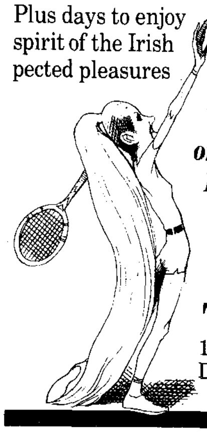

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the famous conductor was a young man obviously under the spell of Mahler; and five sweetly scented songs by Sigfrid Karg-Elert, an exact contemporary of Walter's and remembered today only for a handful of organ works. More familiar fare by Mahler rounds out this delightful recital by a young singer who, one hopes, will now be a frequent visitor at the Met.

BY SKIPPING THE SECOND ACT AND BOTH intermissions of the Met's first *Die Meistersinger* performance, one had more than enough time to hear **Victoria de los Angeles** sing in Avery Fisher Hall, a recital that celebrated the fortieth anniversary of the Spanish soprano's debut. It would be idle to pretend that de los Angeles's limpid soprano has remained untouched by time, but this treasurable singer can still bewitch listeners with a light flick of her voice, a lovingly caressed phrase, and the memory of a ravishing vocal texture that always suggested the comforting warmth of plush velvet. Better yet, her all-Spanish program was a sensible selection that quietly emphasized interpretive strengths rather than any current vocal limitations.

The timely arrival of an EMI disc from Britain, a reissue imported by International Book and Record Distributors, could not be a more appropriate memento of de los Angeles's remarkable career. This indispensable collection of Spanish music was recorded between 1949 and 1954, when the soprano's voice was at its freshest and most youthful, a seductive sound that any rational person would surely find irresistible (HLM 1425871). Many of these performances have been unavailable for years; better grab this record before it, too, disappears and becomes a collector's piece.

INTERNATIONAL MUSICAL CAREERS ARE virtually impossible to sustain nowadays unless live appearances can be bolstered by recordings. **Stephen Burns** is only 25, but I imagine he should encounter few problems on either score. Judging from a recent recital at the 92nd Street Y and the simultaneous release of his first solo disc (MusicMasters MM 20074), this young trumpeter will probably be very busy in the future, both on the concert stage and in the recording studio. At the Y, Burns's confident technique and theatrical temperament meshed most spectacularly in Stockhausen's "Abschied," a choreographed excerpt from the composer's opera *Donnerstag*. On his debut recording, Burns plays Italian and British music from the late seventeenth century, sonatas and suites accompanied by a small instrumental ensemble. Despite a few over-enthusiastic touches that some sensitive ears might consider vulgar, these deft performances can only help spread the good word about an unusually gifted musician. ■

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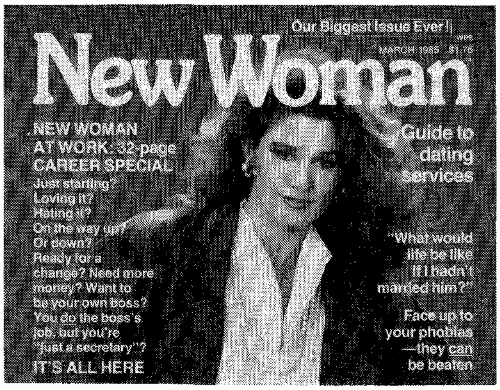
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Movies/David Denby

TWO FOR THE ROAD

"*. . .The Sure Thing* is a simple, straightforward romantic comedy, and its two young leads carry a heavy load with easy grace. . ."

Bickering their way to love: *John Cusack and Daphne Zuniga in* The Sure Thing.

JOHN CUSACK, STAR OF ROB REINER'S charming romantic comedy **The Sure Thing,** has a sharp nose, a smallish mouth, and a long, melancholy chin. If not for his dark, extremely expressive eyes, Cusack, who is eighteen, might look like a clerk, or perhaps like one of those sad young boys you see in Civil War photographs—a boy trying to grow a mustache before going off to die. *The Sure Thing* is a very small movie, and its entire success depends on whether the young audience will be drawn to an unfamiliar actor without teen-idol good looks (Cusack will probably bring out maternal instincts in older women). I don't think there can be any doubt that Cusack is a crackerjack talent.

In *The Sure Thing,* he plays Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls, yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows from school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Alison, who has the long, straight hair and the turtleneck-and-tweed look of a Lands' End model, is off to visit her law-school boyfriend. But out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motel rooms; they fight and fight again, and they both lose interest in the sexual partners they set out to see.

The mismatched, chained-together pair who bicker their way to love is a formula at least as old as *It Happened One Night* and *The 39 Steps.* Yet recently, the formula has seemed dog-eared and tiresome; the people using it have either flopped (*Continental Divide*) or scored in a nagging, crass sort of way (*Romancing the Stone*). What these movies have lacked is romance.

In today's movies, perhaps only kids can be romantic about sex. If the couple in *The Sure Thing* were older, they would probably decide all too quickly whether to jump between the sheets; their relationship might never go through the hesitations, confusions, steps forward and back that sweetly postpone an inevitable conclusion. The fellows who wrote *The Sure Thing* (Steven L. Bloom and Jonathan Roberts) must sense that in romantic comedy it's not the actual ending that matters (we know what that will be) but how it's arrived at.

In part, the movie is about the sexual trials of a young comic: This bright, funny boy can talk himself into any situation, but once he gets there, he may want to talk himself out again, because he's really not ready for sex. Like a lot of kids now, Gib falls automatically into voices and routines picked up from television; he's a comic in the new hip-teenager's style—half of what he says is shtick of some sort, and at times he narrates his own life, like Howard Cosell turned inward. I don't mean that he's portentous and heavy-spirited like Cosell. Quite the contrary; he's enchantingly funny and inventive, and also brave and generous—a perfect freshman hero. When Alison is menaced by a creep, Gib scares him off by doing a rabid, crazy-hitchhiker riff. It's just a bit he saw somewhere in a movie or on television, but it works—the creep becomes so spooked he lets Alison go. Comedy is Gib's weapon.

As in all romantic comedies of this type, the man and woman are each outraged by an element in the other's character; their fights become a kind of mutual criticism leading, through tortuous paths, to accommodation. By the end, they will exchange traits and make a bond—Gib will get Alison to loosen up, and Alison will make Gib forgo his nonsense about irresponsible sex with a perfect blonde. Reiner, like most comics, divides the world into people who are funny and those who aren't. For a comic, that's the equivalent of aesthetics and morality—the unfunny ones are capable of promiscuity and rape and even of singing show tunes while driving across the country; the funny ones are capable of love. Gib and Alison will make it because they can play together. In the history of romantic movie comedies, that's the ultimate consummation.

The two young actors carry a heavy load with easy grace. Cusack, active since childhood in Chicago little-theater groups, was trained in improvisational methods, and it shows. I doubt that much, or any, of this movie was improvised, but Cusack, swinging in and out of his different voices without visible strain, seems to be making up the character as he goes along. He's often hilarious, but the best thing about him is that he's a comic actor rather than a comedian trying his hand at acting. Through all the joking, he never loses sight of Gib as an anxious, sexually confused teenager. Daphne Zuniga speaks in only one voice, but her performance expands. Fending off Cusack's frenetic outbursts, she's got a great slow burn, and later, when her Alison is reunited with the stiff law-school boyfriend, who brews eight kinds of tea in his dorm room, Zuniga lets her jaw jut out aggressively—a shocking break in good manners that lets us know this well-brought-up girl will be saved.

Rob Reiner, whose parody of rock documentaries, *This Is Spinal Tap,* is a minor classic, has a sweet touch. He does the conventional college background—the touch-football game, the dormitory gropings—without making a slob of himself. He even manages to convey that a Hawaiian-theme party at UCLA, with bacchanalian frat boys pawing girls in grass skirts, might be both stupid and entertaining as hell. But that stuff is routine. Reiner passes the real test—he effortlessly handles the ebb and flow of attraction between the two kids. *The Sure Thing* is straightforward and relatively simple; people who like their romantic films doom-ridden and crazy won't think much of it. But Reiner has a gift. Along with Ron Howard, he could be that rare thing—a comedy director with a naturally romantic temperament.

In brief: Mask IS A VERY BRAVE, CANDID, and touching film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. I might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story with some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. . . . **A Private Function** is a satirical comedy about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in perfectly dreadful taste, but much of it is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play.* See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob.

Photo: Penny Brogden

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The Insatiable Critic/Gael Greene

FALLING IN LIKE

"...Still very young, Arcadia is booked from one sylvan corner to the next, forced to perfect its act while the tables turn..."

I FEEL A CERTAIN COOLNESS FOR **Arcadia**, the small, throbbing self-styled "American idyll" of thoughtful, creative cuisine on East 62nd Street. I wanted to love it. I expected to adore it. Knowing and loving owner-chef Anne Rosenzweig's cooking at Vanessa—and not knowing partner Ken Aretsky from his uptown saloon days, so therefore safely neutral—I anticipated love at first bite. Instead, I've fallen firmly in like. Arcadia is almost wonderful.

Am I growing jaded, querulous... overly persnickety? Am I not grateful for this incursion of serious cookery into a high-rent neighborhood not at all rich in glorious dining retreats? Where else can you find a tremulously tender lobster club sandwich on homemade brioche; duck breast this tasty, this carefully grilled, graced with wild rice so aristocratic, so skillfully cooked; roast quail quite sensibly nested in kasha; or a remarkably flavorful chimney-smoked lobster, all buttery and tarragon-scented with celery-root-and-potato cakes?

Perhaps it's the space that dims my passion. If you sit alongside the bar, it's not so densely packed nor so cacophonous. In summer, the French doors will open, making the sidewalk-hugging table the station of choice for lovers of alfresco dining, urban-style. Alas, the rolling green hills and fairy-tale forests of the winsome mural (by artist Paul Davis) that wraps the narrow, low dining room do nothing to relieve my claustrophobia. It is noisy and crowded, tables nearly edge to edge, so waiters must disappear to open your wine and the lady-next-door's cigarette threatens to melt your Lucite earring. (Silly fool. If the good Lord had meant you to wear Lucite, He wouldn't have created diamonds.) Of course, the late, lamented Le Plaisir was almost always jam-packed, too, and I was head-over-heels bananas. Claustrophobia can't be the sole determinant. Neither can price, though the $45 prix fixe dinner (up already from the opening tab of $38.50) virtually guarantees that two of you will spend $115 even if you drink nothing but tap water (at lunch, à la carte appetizers start at $5; entrées are $16 to $19.50). I think I'm growing numb to this monetary madness—it's a cinch to spend as much for mediocre fare in far drearier precincts.

For a menu so brief, so savvily tailored, there are too many inconsistencies. At one lunch, the $19.50 lobster club sandwich is austere, no mayonnaise at all. Happily, someone remembers to dab on a smidgen of sauce when we order a reprise a few days later, but it ought to be tastier, more aggressively flavored. A melt of goat cheese on quills of endive and leaves of mâche is pleasant enough at lunch, pathetic at dinner—the greens undressed, the melt a mush. A savory broth studded with sausage, apple, leek, black mushrooms, and wild rice in a too-deep casserole with a flat cardboard of pastry stretched across the top is a sad overgentrification of shepherd's pie. The puff pastry balloons slightly in a second attempt, and the balance of ingredients is richer, tastier, but the packaging is still awkward. The swordfish is mealy—from age, perhaps, or abuse in storage en route to the fishmonger. And an exquisite pastry-wrapped pear poised on a sea of chocolate is perfect at first tasting, but singed and too hot to eat just one week later.

Urban idyll: *At Arcadia, a winsome mural sets the scene for serious cookery.*

Still, open only eleven weeks, Arcadia is very young and already feverishly desired by the hungry affluentials of the neighborhood, booked from one sylvan corner to the next, forced to perfect its act while the tables turn. Since Anne Rosenzweig's cuisine is not about complex technique but about perfection of product and skillful cooking, creative juxtapositions and artful garnish, the bourgeoisie seem rightly charmed. Arcadia's home-baked breads are impressive. Salads are technicolor stunners. Mussels steamed in garlic-tinged white wine are jeweled with bits of tomato, fennel crunch, and parsley green. Ribbons of leek trail like a comet from a puff-pastry sandwich filled with onion marmalade. Mildly spicy deep-fried crayfish tails are meant to dip in a chili rémoulade; their accompanying creamy slaw of mustard greens and savoy cabbage is delicious. Lime-marinated chicken is moist and savory; its carrotlike disks are actually sweet potato. And fusilli with monkfish, tomato, peppers, and saffron is a riot of colors and perfumes, though the fish itself is cooked to a rubbery bounce. Almost everything swims in an excess of sauce. Pastas are especially soupy. Only the most discriminating tastes will sense that many of these odd matings never quite come together.

At dinner, tough pumpkin-filled tortelloni are richly sauced in cream confetti'd with slivers of ham and Swiss chard. Crisp fritters of Gorgonzola and mascar-

Photograph by Peter Paige.

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pone sit in a toss of perfect greens. Grilled duck sausage with chestnuts and apples is napped with an intense sweet glaze. And there are corn cakes with crème fraîche and caviar for $4 extra. The real triumphs are the quail, that splendid lobster ($6 extra)—smoked in the heady scent of grapevines over the fire—and medaillons of venison gamy from their marinade but rare, in a black-pepper sauce with wild-rice blini. Whole baby salmon is stuffed with dill, onions, and Jerusalem artichokes, and served with a tasty carrot-and-mushroom cake plus more sautéed artichokes. There are also saddle of lamb with a casserole of zucchini and tomato, vegetable-stuffed loin of veal in a pipérade, and daily specials according to the market.

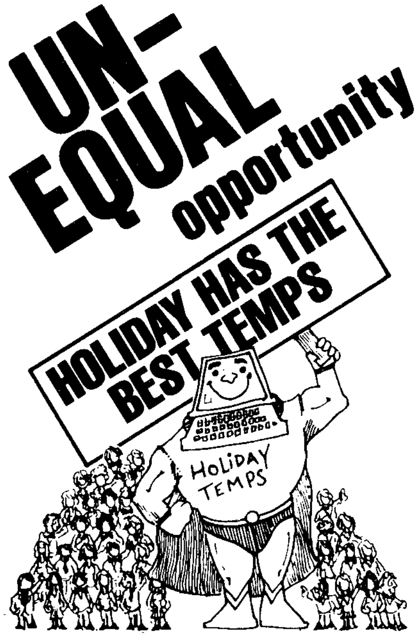
An artist packages each dessert, feathering delicate custard sauces with chocolate swirls or flames of strawberry purée. Frozen mango mousse rides in a lovely pastry bonnet garlanded with fresh fruit. And there is a buttery warm apple charlotte. The chocolate délice suffers in its pedestrian feuilletage. But daily specials might include a lush Paris-Brest or a tangy lemon-curd tart, always served with a dividend of berries. A brief but intelligent wine list offers drinkable bottles for knowledgeable wine lovers, including several sweet wines in half-bottles and Château d'Yquem by the glass to grace the desserts. Sad to say, the cookies may be fresh. Or not.

For both Ken Aretsky and Anne Rosenzweig, Arcadia is a personal idyll—"a dream come true." A small, intense brunette, Rosenzweig had long yearned for an intimate roost all her own, where she could turn great American products into serious food . . . "not California food, not American nouvelle—oh, I hate that phrase; it makes me think of two little doodads on the plate with a chive sticking out. What we do is gutsier." And Aretsky, a tall, intense brunet, had long felt it was time for him to move from booze to cuisine. He'd read about her work at Vanessa and said to himself, "I want that woman."

The partnership took root at their first meeting, lunch at Gino's. It would be his real estate and her food. Of course, their culinary metaphor would be American. "I'm a New Yorker," Aretsky says. "It would be silly and pretentious for me to do something French. I thought for a while about opening an Italian restaurant, but I'm not Elio. It's right that we're American doing this American food, hearty and inventive."

Arcadia is a serious attempt to win sophisticated palates. Love is not to be found around any corner. Falling in like leaves a very nice glow.

Arcadia, 21 East 62nd Street (223-2900). Open Monday through Saturday: lunch, noon to 3 p.m.; dinner, 6 to 11 p.m. A.E., M.C., V. ▬



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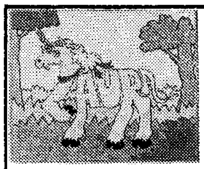

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A LARGE SELECTION OF YARNS FOR MAchine knitters, weavers, and fiber artists is available here at considerable discounts, with some prices below wholesale. Yarns come on cones and must be purchased by the whole cone. Prices are by the pound. Yarns range from synthetics, which begin at $1.25 a lb., to pure cashmere, at $35 a lb., and there are a number of imports from England, France, Italy, and Spain. Examples of the vast selection include: cotton-flake yarn, here $2.95 a lb.; 8/2-cotton yarn, here $2.95 a lb.; cotton-and-linen-blend yarn, here $3.95 a lb.; space-dyed rayon-loop yarn, here $3.95 a lb.; wool-loop yarn, here $4.50 a lb.; Shetland-wool-and-polyester-blend yarn, here $3.95 a lb.; acrylic-and-mohair-blend yarn, here $5.95 a lb.; cable-twisted rayon-and-wool-blend yarn, here $10.95 a lb.; alpaca yarn, here $18 a lb. Bring your own bag. Cash only; all sales final. *Aberdeen Yarn Co., 27 East 31st St., third floor (889-8525); Mon.–Fri. 9 a.m.–4 p.m.; while stock lasts.*

FABRICS

MILES AND MILES OF FURNISHING FABrics are available here at prices well below wholesale. For example: novelty casement fabrics, were $4–$8 a yd., now $1.50; cotton-chintz fabrics in prints and solids, were $5–$15 a yd., now $2–$4; moiré fabric in 30 colors, was $6–$10 a yd., now $3; antique-satin fabrics in 20 colors, were $4–$7 a yd., now $2; batiste and ninon sheers in every width, were $4–$12 a yd., now $1.50–$3; upholstery fabrics in 10-to-20-yd. lengths, were $15–$30 a yd., now $6. Also, crewel-embroidered fabrics and discontinued patterns of hand-embroidered crewel, were $16–$40 yd., now $6. M.C., V., checks accepted; all sales final. *Gurian Fabrics, Inc., 276 Fifth Ave. (use 6 West 30th St. entrance) (689-9696); Mon.–Fri. 9 a.m.–5 p.m.; while stock lasts.*

ANTIQUES

EVERYTHING IN THIS SMALL, CROWDED Greenwich Village antiques store, from glass and pottery to furniture, is being reduced 20–40 percent. Sale includes: 60-in.-wide-by-26-in.-deep nineteenth-century mahogany cylinder-rolltop desk with bird's-eye-maple interior and slide-

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out writing surface, was $2,200, now $1,650; 65-in.-wide-by-34-in.-deep quartersawn-oak S-curve-rolltop desk with fifteen-drawer interior, was $4,775, now $3,550; carved-oak sideboard with mirror, was $1,500, now $900; bronze hanging light fixture with cherub faces and six matching Quezal art-glass shades, was $7,500, now $4,500; 83-in.-high-by-36-in.-wide stained-glass window commemorating the Civil War, was $2,750, now $2,200. Delivery arranged at additional cost. M.C., V., checks accepted (merchandise held until they clear); all sales final; everything subject to prior sale. *Guinevere, 430 Hudson St. (929-3710); Mon.–Fri. noon–7 p.m. and Sat. and Sun. till 6 p.m.; while stock lasts.*

FROM THE MUSEUM

FOR EACH OF ITS EXHIBITS, THE COOPER-Hewitt Museum produces an edition of four hand-silk-screened posters on quarter-in.-thick Plexiglas and mounts them on the fence surrounding its building. The museum is now offering most of these 3-ft.-by-4-ft. posters to the public for $50 each (a few are slightly less and are sold as is). There are from one to four posters available in each design. The selection includes: an enlargement of buttons for the "Button, Button" show; a graphic design for the Frank Lloyd Wright show; a William Morris design for the wallpaper show; a blowup of a Tiffany pattern for the Tiffany-metalwork show; and a teapot print for the teapot show. A.E., M.C., V., checks accepted; all sales final. *Museum Shop at the Cooper-Hewitt, 2 East 91st St. (860-6878); Tues. 10 a.m.–9 p.m., Wed.–Sat. till 5 p.m., and Sun. noon–5 p.m.; through 3/31 or while stock lasts.*

NOT FOR BURNING

THE UNDERWEAR KING, AS THIS LOWER East Side company calls itself, regularly discounts famous-maker undergarments 25 percent off list. Now brassieres (in sizes 32A–48D) by such manufacturers as Bali, Lilyette, Lily of France, Olga, Warner's, Maidenform, and Vassarette are on sale at 40 percent off list, and discontinued styles are reduced 60 percent. Some examples: Formfit Rogers Running Bra, retail $14, usually $10.50 here, now $8.60; Lily of France Glossies, retail $9–$13, usually $6.75–$9.75 here, now $5.40–$7.80 (D cups slightly more); Warner's Sizzlers, retail $13.50, usually $10 here, now $8.10. M.C., V., checks accepted; exchanges possible. *D. & A. Merchandise Co., Inc., 22 Orchard St. (925-*

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OFFICE AND HOME

KROLL STATIONERS IS MOVING ITS WAREhouse and is offering good reductions on stationery items as well as furniture. For example: blackboards in various sizes with aluminum or wood frame, now one third off; Art steel cashboxes with coin tray, were $25.45, now $19.95; acrylic clipboards with eight-digit calculator, were $19.95, now $14.95; daisy wheels in limited type styles for Qume and Diablo printers, were $65, now $25; Bates Disk Minders, with 30-diskette capacity, were $27.95, now $18.75; Prestype Instant Lettering, was $6.39 a sheet, now $2.97; Montblanc Quick Pen sets, were $25, now $20; Grand Prix refillable rotary-ball pens, were $12, now $6; one- and three-door Eldon Media Bank desktop storage systems, were $31.98 and $41.98, respectively, now $23.98 and $31.50. Also, Cole steel four-shelf bookcases in sand color only, were $181, now $121; and Smith Corona Ultrasonic SCM 350 typewriters, were $569, now $425. Furniture floor samples (sold as is) include: 30-in.-by-36-in. desk for computer printer, was $219, now $131.40; Haskell System pedestal desk, was $279, now $167.40; Haskell three-drawer file, was $256, now $153.60; CRT shuttle table for a computer terminal, was $235, now $199. A.E., M.C., V., checks accepted; all sales final. *Kroll Stationers, Inc., 145 East 54th St. (541-5000); Mon.–Fri. 8:30 a.m.–5:45 p.m.; through 5/15.*

MAKEUP

SPARKLE AND GLOW IN DRAMATIC COLors from this well-known manufacturer of cosmetics and theatrical makeup. Stagelights is selling a wide range of discontinued, manufacturer's overrun, and distressed products at discounts of 60–80 percent. Sale merchandise ranges from a full line of street cosmetics, many in unusual colors, to a unique selection of sparkle items. For example: Aquabase foundation liquid, was $7.50, now $3; eye shadows and cheek powders, were $6, now $1.50; lip glosses, were $6, now $2; nail paints, were $5.50, now $1.50. The best discounts are on cosmetic kits, including: Sparkle kits with glitter body lotion, metallic stars and sparkles, and eyeliner, were $22, now $5; Paint Box kits with eight eye shadows, two cheek powders, and two brushes, were $27, now $12; quilted travel kits with mascara, nail paint, lip gloss, and cheek powder, were $12, now $4. Also, multicolor-sparkle hairspray, was $6.50, now $2.50. Cash only; all sales final. *Stagelight Cosmetics, 630 Ninth Ave., near 45th St., fourth floor (757-1711); Mon.–Sat. 11 a.m.–7 p.m.; while stock lasts.* ■

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A Complete Entertainment Guide for the Week Beginning Mar. 13.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Ladies and Gentlemen the Fabulous Stains.* #2—"Tomas Gutierrez Alea." Mar. 11–12: *Death of a Bureaucrat; The Survivors.* Mar. 13–26: *Up to a Certain Point.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Closed for renovations.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*Variety.* #2—*Blood Simple.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. *Stop Making Sense.*

9. **ART—8th St. E. of University Pl.** 473-7014. *Paris, Texas.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 11: *Carnival in Flanders; Toni.* Mar. 12: *Paris Blues; Edge of the City.* Mar. 13: *Sunny; Folies Bergere.* Mar. 14: *The Painted Veil; Mata Hari.* Mar. 15–16: *The Lady Eve; The Palm Beach Story.* Mar. 17: *The Blue Gardenia; The Woman in the Window.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 14: *A Soldier's Story; The Dresser.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 12: *Raging Bull; Rocky.* Mar. 13–14: *Falling in Love; Terms of Endearment.* Mar. 15–16: *King of Hearts; The Graduate.* Mar. 17–19: *Zelig; Manhattan.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*The Killing Fields.* #2—*1984.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Lust in the Dust.* #2—*Lust in the Dust.* #3—*The Mean Season.* #4—*Choose Me.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—*The Falcon and the Snowman.* #2—*Birdy.* #3—*Amadeus.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *Into the Night.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Fast Forward.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—*The Sure Thing.* #2—*The Breakfast Club.* #3—*Beverly Hills Cop.*

42nd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Killing Fields.* #2—Thru Mar. 14: *Fear City.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Witness.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Vision Quest.* #2—*Into the Night.* #3—*The Cotton Club.* #4—*Turk 182!* #5—*The Terminator.* #6—*Zombie Island Massacre.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*The Sure Thing.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Lust in the Dust.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. *The Falcon and the Snowman.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Ghoulies.* #2—*Night Patrol.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Blood Simple.* **EMBASSY 3**—*A Soldier's Story.* **EMBASSY 4**—*Starman.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 11: *Abbott and Costello Meet Frankenstein; Hollywood or Bust; Sons of the Desert.* Mar. 12–13: *Papillon; Bullitt.* Mar. 14–16: *Mad Max; The Terminator.* Mar. 17–18: *Christiane F.; The Tin Drum.* #2—Mar. 11–12: *WarGames; Cloak and Dagger.* Mar. 13–14: *Saturday Night Fever; Staying Alive.* Mar. 15–16: *The King of Comedy; Diner.* Mar. 17: *An American in Paris; Singin' in the Rain.*

41. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Missing in Action 2: The Beginning.* #2—Thru Mar. 14: *Lovelines.* Beg. Mar. 15: *Hellhole.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Mar. 14: *Beyond the Walls.* Opening Mar. 15: *Sylvester.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Amadeus.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "French Film Festival." Thru Mar. 13: "A Tribute to Isabelle Adjani." Mar. 11–12: *Clara and the Great Guys.* Mar. 13: *One Deadly Summer.* Mar. 14–20: "A Tribute to Claude Chabrol." Mar. 14–15: *The Hatmaker's Ghost.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Mar. 14: *Lust in the Dust.* Opening Mar. 15: *Camila.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. *Tchao Pantin.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 14: *A Sunday in the Country.* Opening Mar. 15: *Heartbreakers.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *The Sure Thing.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *The Hit.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *A Private Function.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. *Blood Simple.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*Vision Quest.* #2—*The Killing Fields.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. *Fast Forward.* **CORONET**—*The Falcon and the Snowman.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *Birdy.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *The Return of the Soldier.* **CINEMA II**—753-0774. *Lost in America.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*Lovelines.* #2—832-2720. Thru Mar. 14: *The Mean Season.* Opening Mar. 15: *Sylvester.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *The Purple Rose of Cairo.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Mask.* #2—*Into the Night.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Witness.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Beverly Hills Cop.* #2—*Ghoulies.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *The Breakfast Club.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—*The Killing Fields.* #2—*Night Patrol.*

61st Street and Above
West Side

85. **LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. *The Breakfast Club.*

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Mar. 14: *1984.* Beg. Mar. 15: *Stop Making Sense.* #2—*Where the Green Ants Dream.* #3—*Amadeus.*

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Blood Simple.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 6: "Alfred Hitchcock." Thru Mar. 11: *The Paradine Case; I Confess.* Mar. 12–13: *The Pleasure Garden; Jamaica Inn.* Mar. 14–16: *Family Plot; Frenzy.* Mar. 17–19: *Spellbound; Stage Fright.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*My New Partner.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*The Killing Fields.* #2—*The Sure Thing.* #3—*Beverly Hills Cop.* #4—*Witness.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*Lust in the Dust.* #2—*Birdy.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 11: *Rififi; The Sleeping Car Murders.* Mar. 12: *Bringing Up Baby; I Was a Male War Bride.* Mar. 13: *Wuthering Heights* (1953); *The Adventures of Robinson Crusoe.* Mar. 14: *Nanook of the North; Land Without Bread; Man of Aran.* Mar. 15: *Breakfast at Tiffany's; Two for the Road.* Mar. 16: *Gospel; Stormy Weather.* Mar. 17: *The Seduction of Mimi; All Screwed Up.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Mar. 12: *Berlin Alexanderplatz.* Mar. 13: *When a Woman Ascends the Stairs; A Geisha.* Mar. 14: *Boudu Saved From Drowning; A Day in the Country; A Propos de Nice.* Mar. 15–21: *Falasha—Exile of the Black Jews; Image Before My Eyes.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*Night Patrol.* #2—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Hellhole.* #3—Thru Mar. 14: *Lovelines.* Beg. Mar. 15: *Mrs. Soffel; Garbo Talks.* #4—*The Breakfast Club.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Mar. 14: *Ghoulies; Missing in Action 2: The Beginning.* #2—*Night Patrol.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Mar. 14: *Ghoulies; Zombie Island Massacre.* Beg. Mar. 15: *Hellhole.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Adm. $7; members $6. Mar. 13 at 7:30: *Shadows and Footprints: Great Whales of Sri Lanka* by James Donaldson, included with a lecture on sea mammals. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily, 10:30 a.m.–3:30 p.m. (Wed., –4:30, Sat.–Sun., –4:40): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri. at 4:30, Fri.–Sat. at 6 & 7:30: *To Fly,* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Mar. 8–9 at 6:30: "Revising Romance: New Feminist Video": *Lesson II: The Frigid Heiress* (1983) by Barbara Broughel, *With Love From A to B* (1977) by Nancy Buchanan and Barbara Smith, *Vault* (1984) by Bruce and Norman Yonemoto, and *Why I Got Into TV and Other Stories* (1983) by Ilene Segalove. "New York *Noir*, 1945–60": Mar 15 at 7:30: *Killer's Kiss* (1955) by Stanley Kubrick, and *Close-Up* (1948); Mar. 16 at 7:30: *The House on 92nd Street* (1945) by Henry Hathaway, and *C-Man* (1948).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. "Recent Films From Taiwan." Mar. 15 at 8: *Growing Up* (1983) by Cheng Kwen Hou.

BROTHERHOOD SYNAGOGUE—28 Gramercy Park South (20th St. W. of Third Ave.). 674-5750. Contribution $5. "Yiddish Film Classics." Mar. 16 at 8: *A Letter From Mother* by Joseph Green.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Mar. 13 at 7:30: *The Quiet Man* (1952) by John Ford, with John Wayne and Maureen O'Hara.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Mar. 14 & 21 at 8: *The Communists Are Comfortable (And 3 Other Stories)* (1984) by Ken Kobland. Mar. 15 at 8 (special $10 adm.): Premiere of *Unguided Tour* by Susan Sontag; Sontag will read her short story of the same title before screening. Mar. 16 at 7: Works by Dutch filmmaker Johan van der Keuken, Program IV: *A Film for Lucebert* (1967), and *The Way South* (1980–81); at 11: *Berlin Express* (1948) by Jacques Tourneur, with Merle Oberon and Robert Ryan. Mar. 17 at 8: Films by Johan van der Keuken, Program V: *Toys* (1984), *The Reading Lesson* (1973), *Velocity: 40–70* (1970), *Beauty* (1970), and *Time* (1984); panel discussion after screening with filmmaker and others.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Mar. 13 at 1, 3:15, 6 & 8:30: *Faits divers* (1983) by Raymond Depardon.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. 674-5300. Adm. $2; students free. "Israel Through Its Own Eyes." Mar. 14 at 8: *I Love You Rosa* (1972).

HOSTOS COMMUNITY COLLEGE—Theater Space, 500 Grand Concourse, at 149th St., Bronx. 960-1008, -1009. Free. Mar. 14 at 2 & 5:30: *Julia* (1977) by Fred Zinnemann, with Jane Fonda and Vanessa Redgrave.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Mar. 24, Tue.–Sun., 12 noon–5:15: running continuously: *Aaron Siskind* (1981); "Video-Feature," hourly on the hour: *Why I Got Into TV and Other Stories* (1983) by Ilena Segalove, and *Arcade* (1984) by Lyn Blumenthal and Carole Ann Klonarides. Mar. 12 at 6: "Agustin Victor Casasola: Mexico 1900–38": *Ensayo de un Crimen* (1953) by Luis Buñuel.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. Mar. 15 at 7:30: *A Japanese Village* (1982) by Shinsuke Ogawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Virtuoso Performances—The Jerusalem Music Centre": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30, Fri. at 12:30 & 1:30. Thru Mar. 15: *A Conflict With Harmony.* Mar. 17–22: *Spring in Jerusalem,* with Isaac Stern. "Television Moments 1948–84": gallery exhibition with continuous screenings, thru May 30.

THE KITCHEN—59 Wooster St. 925-3615. Adm. $3/program; $7/evening; $12/both evenings: Mar. 15–16 at 8:30, 9:30 & 11: "Super 8 Motel": Super 8 mm films and related performance works. Free: Thru Mar. 30 in the **Video Viewing Room:** Tue.–Sat. at 1: "Native American Video," Mar. 12–16 only: *Seasons of a Navajo* (1984) by John Bordan; at 2: *Video From Russia* and *Redondo Beach* by Dimitri Devyatikin; 3:15: *Unnecessary Fuss;* 3:45: *Get It* by Leonie Bobeving; 4:15: "Single Minded"; 5:15: *Shifts* (1984), *Landslide* (1984), and *Tracking* (1984) by Richard Bloes. Thru Mar. 30, Tue.–Sat., 1–6: *Niagara Falls: Summer, Fall, and Winter,* a video installation by Shigeko Kubota.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. "Out of the Sixties—A New Look." Mar. 16 at 8: Films (1965–84) by Joyce Wieland. Mar. 17 at 8: "San Francisco Group Program."

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Mar. 15–May 4: "Produced by . . . Herb Brodkin: A Signature of Conviction and Integrity." Thru Mar. 14: "KTLA: West Coast Pioneer." Thru Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Mar. 31: "Video: Recent Nonfiction." Films: **Theater 1:** Mar. 11–12 at 2:30 & 6: "Oscar-Nominated Shorts and Documentaries": Programs of 1984 nominees; for more information, call 708-9500. Mar. 14 at 2:30 & 6: "A History of Camera Movement": *The Sawmill* (1922) by Larry Semon and Oliver Hardy, and *Nanook of the North* (1922) by Robert Flaherty. Beg. Mar. 15: "Traditions," Part Two of "British Film." Mar. 15 at 2:30: *Nell Gwynn* (1934) by Herbert Wilcox, with Anna Neagle; at 6: *Spring in Park Lane* (1947) by Herbert Wilcox, with Anna Neagle. Mar. 16 at 2: (See Mar. 15 at 6); at 5: (See Mar. 15 at 2:30). Mar. 17 at 2: *Downhill* (1927) by Alfred Hitchcock; at 5: *The Private Life of Henry VIII* (1933) by Alexander Korda, with Charles Laughton. **Theater 2:** Mar. 11 at 3: "Berlin Exiles": *Liebelei* (1932) by Max Ophuls; 6:30: "Cineprobe": *Hotel New York* (1983) by Jackie Raynal; filmmaker present. Mar. 12 at 3: "Films From the Archives": *Aerograd* (1935) by Alexander Dovzhenko. Mar. 14–22: Four films by Soviet director Larissa Shepitko. Mar. 14 at 3: *The Ascent* (1977); 6:30: *You and I* (1971). Mar. 16 at 2:30: *Heat* (1966); 5:30: *The Ascent.* Mar. 17 at 2:30: *Wings* (a.k.a. *Captain of the Guards,* 1968); 5:30: *Heat.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Mar. 12–13 at 8: *A Question of Silence* (Holland, 1983) by Marleen Gorris. Mar. 14 at 8, Mar. 15 at 7:30 & 9:45: *Marianne and Juliane* (West Germany, 1981) by Margarethe von Trotta; Mar. 15 at 8 (in the Screening Room): *Bellissima* (Italy, 1951) by Luchino Visconti, with Anna Magnani. Mar. 16 at 7:30 & 9:45, Mar. 17 at 5 & 7: *Cal* (Ireland, 1984) by Pat O'Connor.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 11 at 5:30: "Forbidden Films": *Miss Julie* (Sweden, 1952) by Alf Sjöberg. Mar. 12 at 12 noon: *Prince Igor* (USSR, 1969) by R. Tikhomirov; 2:30: *Woman of the Year* (1942) by George Stevens, with Katharine Hepburn and Spencer Tracy, and *Anything You Want to Be.* Mar. 14 at 12 noon: "Anthropology and Cinema": *How Yukong Moved the Mountains: The Fishing Village* (1973–75) by Joris Ivens and Marceline Loridan. Mar. 17 at 2:30: *Born Yesterday* (1950) by George Cukor, with Judy Holliday.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Mar. 16 at 10:30 a.m.: *The Sword and the Stone* (1963).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Allonsanfan* (Italy, 1974) by Paolo and Vittorio Taviani, with Marcello Mastroianni. Free: Fri.–Sun. at 2: *What Sex Am I?* (1985) by Lee Grant.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "John Ford: Romantic Realist." Mar. 16 at 2: *Stagecoach* (1939), with John Wayne.

THEODORE ROOSEVELT BIRTHPLACE—28 E. 20th St. 260-1616. Adm. 50¢; senior citizens and children free. Mar. 17 at 2: *Song of the Northern Prairie* by Allen J. King.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Mar. 13–June 2: "1985 Biennial Exhibition." Video: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45 p.m., Sun., 12:15–4:45: Works by Charles Atlas, Dara Birnbaum, Peter Rose, Gary Hill, Woody Vasulka, Bill Viola, Dan Reeves, Ed Emshwiller, Lyn Blumenthal, Bruce and Norman Yonemoto, Ken Feingold, Juan Downey, Doug Hall, and Joan Jonas. Film: Mar. 13–16 at 12 noon, Mar. 17 at 1: *Born in Flames* (1983) by Lizzie Borden; Mar. 13–16 at 2, Mar. 17 at 3: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin; Mar. 13–16 at 4 & 4:20, Mar. 17 at 5 & 5:20: *OUT OF THE PICTURE (Return of the Invisible Man)* (1983–84) by Perry Hoberman.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. "A Lens on Israel: Society Through Its Cinema." Mar. 13 at 7:30: *The Rage and the Glory* (1984) by Avi Nesher; filmmaker present. **Emanu-El Midtown branch, 344 E. 14th St.** 674-7200. Adm. $4. "Creative Responses to Remembering the Holocaust." Mar. 14 at 7: *In Dark Places: Remembering the Holocaust* by Gina Blumenfeld; panel discussion follows.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Ghoulies.* #2—*Night Patrol.* #3—*Into the Night.* #4—Thru Mar. 14: *Missing in Action 2: The Beginning.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Missing in Action 2: The Beginning.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Missing in Action 2: The Beginning.* #2—*Lovelines.* #3—*Ghoulies.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Witness.* #2—*Into the Night.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Witness.* #2—*Birdy.*

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Mar. 14: *Ghoulies; Night Patrol.* Beg. Mar. 15: *Hellhole; Zombie Island Massacre.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #2—*Lovelines.* #3—Tent.: *Ghoulies.* #4—*Night Patrol.*

110. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru Mar. 14: *Ghoulies; Night Patrol.* Beg. Mar. 15: *Hellhole; Zombie Island Massacre.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*The Sure Thing.* #2—*Witness.*

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—*Night Patrol.* #2—*Beverly Hills Cop.* #3—*Witness.* #4—*Into the Night.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. Program unavailable.

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Ghoulies.* #2—*Zombie Island Massacre.* #3—*Night Patrol.* #4—*Into the Night.*

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Fear City.* #2—*Ghoulies.* #3—Martial arts films. #4—*Lovelines.*

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Mar. 14: *Heaven Help Us.* Beg. Mar. 15: *Hellhole.* #2—*Zombie Island Massacre.* #3—*The Falcon and the Snowman.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Breakfast Club.* #2—*Night Patrol.* #3—*Zombie Island Massacre.* #4—*The Killing Fields.* #5—*The Falcon and the Snowman.* #6—*Beverly Hills Cop.* #7—*Missing in Action 2: The Beginning.* #8—*Witness.* #9—*Blood Simple.* #10—*Into the Night.* #11—*Ghoulies.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #2—*Witness.* #3—*Into the Night.* #4—*Ghoulies.* #5—*Night Patrol.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Falcon and the Snowman.* #2—*The Sure Thing.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*Zombie Island Massacre.* #2—*The Falcon and the Snowman.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Witness.* #2—*Into the Night.* #3—*Beverly Hills Cop.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—*Lovelines.* #4—*Night Patrol.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Night Patrol.* #2—Thru Mar. 14: *Lovelines.* Beg. Mar. 15: *Hellhole.* #3—*Witness.* #4—*Into the Night.* #5—*The Falcon and the Snowman.* #6—*Zombie Island Massacre.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*Blood Simple.* #2—*The Falcon and the Snowman.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*Lovelines.* #4—*Night Patrol.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*A Passage to India.* #2—*Birdy.*

214. DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*Ghoulies.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.*

215. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Night Patrol.* #2—*Beverly Hills Cop.* #3—*Zombie Island Massacre.* #4—*Into the Night.*

220. FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Ghoulies.* #2—*Night Patrol.* #3—*Fear City; Missing in Action 2: The Beginning.* #4—*Beverly Hills Cop.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop.* #2—*Into the Night.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Birdy.* #2—*The Killing Fields.* #3—*Blood Simple.* #4—*Witness.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Night Patrol; Children of the Corn.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—Thru Mar. 14: *Places in the Heart.* Beg. Mar. 15: *Ghoulies.* #2—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Missing in Action 2: The Beginning.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Ghoulies.* #2—*The Sure Thing.* #3—*A Passage to India.* #4—*Night Patrol.* #5—*Lovelines; Missing in Action 2: The Beginning.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Mar. 12: *That's Dancing!* Beg. Mar. 13: *Micki & Maude.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Into the Night.* #2—*The Falcon and the Snowman.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Into the Night.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #3—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Zombie Island Massacre.*

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—Thru Mar. 14: *Night Patrol.* #2—Thru Mar. 14: *Zombie Island Massacre.*

303. NEW DORP-HYLAN— 351-6601. #1—*Beverly Hills Cop.* #2—*Witness.*

304. NEW DORP-LANE— 351-2110. *Into the Night.*

305. NEW DORP-RAE— 979-0444. #1—*Ghoulies.* #2—*Lovelines.*

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—*The Sure Thing.* #2—*Night Patrol.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #2—Tent.: *The Falcon and the Snowman.*

308. NEW SPRINGVILLE-RKO RICHMOND—761-3103. *Into the Night.*

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*The Falcon and the Snowman.* #2—*Lovelines.* #3—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Hellhole.* #4—*Missing in Action 2: The Beginning.*

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Witness.* #2—*The Killing Fields.*

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*A Passage to India.* #2—*The Sure Thing.* #3—*Birdy.* #4—*Ghoulies.*

406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Mar. 14: *Missing in Action; Sudden Impact.* Beg. Mar. 15: *The River; Conan the Destroyer.*

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Breakfast Club.* #2—*The Sure Thing.* #3—*The Falcon and the Snowman.* #4—*Blood Simple.* #5—*Into the Night.* #6—*Night Patrol.* #7—*Vision Quest.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Into the Night.* #2—*Beverly Hills Cop.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Amadeus.* #2—*The Falcon and the Snowman.* #3—*The Sure Thing.* #4—*Into the Night.* #5—*Night Patrol.*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Ghoulies.* #2—*Beverly Hills Cop.* #3—*The Breakfast Club.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Lovelines.* #2—*The Sure Thing.* #3—*Night Patrol.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 14 (tent.): *Turk 182!* Beg. Mar. 15: *Hellhole.* #4—*Zombie Island Massacre.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Witness.* #2—*A Passage to India.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Mar. 14: *Mrs. Soffel.* Beg. Mar. 15 (tent.): *Heaven Help Us.* #2—*Blood Simple.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Birdy.* #2—*A Passage to India.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Witness.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—*The Killing Fields.* #4—Thru Mar. 14: *Vision Quest.* Beg. Mar. 15 (tent.): *Hellhole.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*The Sure Thing.* #4—*The Breakfast Club.* #5—*Into the Night.* #6—*The Falcon and the Snowman.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—*Birdy.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*The Falcon and the Snowman.* #2—*Beverly Hills Cop.* #3—*Into the Night.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Witness.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15 (tent.): *The Killing Fields.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Lovelines.* #2—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Zombie Island Massacre.* #3—*Night Patrol.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Mar. 14: *The Flamingo Kid; Bachelor Party.* Beg. Mar. 15 (tent.): *The Breakfast Club.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Tent.: *Missing in Action 2: The Beginning.* #2—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Hellhole.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 14: *Places in the Heart; Firstborn.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Ghoulies.* #2—*Night Patrol.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Witness.* #2—*Amadeus.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*The Breakfast Club.* #2—*Into the Night.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Mar. 14: *The Flamingo Kid; Dreamscape.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*A Passage to India.* #2—*The Falcon and the Snowman.*

501. BALDWIN-RKO— 223-9230. *Night Patrol.*

502. BELLEROSE-RKO— 775-1351. Thru Mar. 12: *2010.* Beg. Mar. 13: *That's Dancing!*

504. BELLMORE-MOVIES— 785-4486. Thru Mar. 14: *Places in the Heart.*

511. EAST MEADOW-FLICK— 794-8008. #1—Thru Mar. 14: *Turk 182!* #2—Thru Mar. 14: *A Passage to India.*

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*The Falcon and the Snowman.* #2—*Night Patrol.* #3—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #4—*Vision Quest.*

517. FLORAL PARK-RKO FLORAL— 352-2280. *Night Patrol.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—*Into the Night.* #2—*The Breakfast Club.* #3—Thru Mar. 14: *Ghoulies.*

519. GARDEN CITY-RKO ROOSEVELT FIELD—741-4007. #1—*The Killing Fields.* #2—*Night Patrol.* #3—*Beverly Hills Cop.*

521. GARDEN CITY PARK-RKO PARK EAST—741-8484. *The Sure Thing.*

523. GREAT NECK-SQUIRE— 466-2020. #1—*The Killing Fields.* #2—*The Sure Thing.* #3—Thru Mar. 14: *Lovelines.* Beg. Mar. 15: *Hellhole.*

524. HEWLETT-RKO— 791-6768. Thru Mar. 12: *2010.* Beg. Mar. 13: *That's Dancing!*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—*Ghoulies.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.*

528. HICKSVILLE-MID-PLAZA— 433-2400. #1—*Vision Quest.* #2—*The Sure Thing.* #3—*Blood Simple.* #4—*Into the Night.* #5—*Amadeus.* #6—*Lovelines.* #7—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Sylvester.*

529. LAWRENCE-RKO— 371-0203. #1—*Beverly Hills Cop.* #2—*The Sure Thing.* #3—*Night Patrol.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Turk 182!* #2—*The Flamingo Kid.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Beverly Hills Cop.* #2—*Ghoulies.* #3—*Into the Night.* #4—*Witness.* #5—*The Sure Thing.* #6—*The Breakfast Club.*

532. LONG BEACH-LIDO— 432-0056. Thru Mar. 14: *Tuff Turf; Walking the Edge.* Beg. Mar. 15: *Hellhole.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*The Falcon and the Snowman.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Hellhole.* #4—*Lovelines.*

534. LYNBROOK-STUDIO ONE— 599-1444. *1984.*

535. MALVERNE-TWIN— 599-6966. #1—*The River.* #2—*The Flamingo Kid.*

536. MANHASSET-MANHASSET— 627-7887. #1—*Amadeus.* #2—*Birdy.* #3—*Night Patrol.*

537. MANHASSET-RKO CINEMA— 627-1300. *Witness.*

540. MASSAPEQUA-PEQUA— 799-6464. *Beverly Hills Cop.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Missing in Action 2: The Beginning.* #2—*Ghoulies.* #3—*Witness.* #4—*The Sure Thing.* #5—*The Falcon and the Snowman.* #6—*Night Patrol.* #7—Thru Mar. 14: *Vision Quest.* Beg. Mar. 15: *Hellhole.* #8—*Lovelines.* #9—*Zombie Island Massacre.*

543. MERRICK-TWIN— 546-1271. #1—*Into the Night.* #2—*Witness.*

544. MERRICK-MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*Night Patrol.* #2—*The Falcon and the Snowman.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Mar. 14: *The Flamingo Kid.* #2—*Amadeus.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. *Micki & Maude.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*Lovelines.* #2—*The Falcon and the Snowman.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *The Breakfast Club.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*Night Patrol.* #2—*Witness.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—*The Breakfast Club.* #2—*The Falcon and the Snowman.* #3—*Into the Night.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *The Breakfast Club.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Witness.* #2—*Into the Night.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Passage to India.* #2—*Blood Simple.*

561. SYOSSET-SYOSSET— 921-5810. #1—*Birdy.* #2—*A Passage to India.* #3—*The Killing Fields.*

562. SYOSSET-UA CINEMA 150— 364-0700. *Stop Making Sense.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—*Birdy.* #2—*Lovelines.* #3—*Stop Making Sense.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*The Sure Thing.* #4—*The Killing Fields.* #5—*Zombie Island Massacre.* #6—*Vision Quest.* #7—*Missing in Action 2: The Beginning.* #8—*Ghoulies.* #9—*The Falcon and the Snowman.* #10—*Into the Night.* #11—*Blood Simple.* #12—*The Breakfast Club.* #13—*Night Patrol.*

571. WANTAGH-RKO— 781-6969. *Birdy.*

573. WESTBURY-DRIVE-IN— 334-3400. #1—*Night Patrol.* #2—*Zombie Island Massacre.* #3—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Hellhole.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Mar. 14: *Places in the Heart.* #2—Thru Mar. 14: *Purple Rain.*

Suffolk County

601. BABYLON-BABYLON— 669-3399. #1—Thru Mar. 14: *Vision Quest.* Beg. Mar. 15: *Hellhole.* #2—*Ghoulies.* #3—*Amadeus.*

602. BABYLON-RKO— 669-0700. #1—*Night Patrol.* #2—*Blood Simple.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*The Sure Thing.* #2—*Into the Night.* #3—*Beverly Hills Cop.*

604. BAY SHORE-CINEMA— 665-1722. *Missing in Action 2: The Beginning.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Witness.* #2—*Birdy.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Mar. 14: *Mischief.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Mar. 14: *Mischief.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Into the Night.* #2—*Vision Quest.* #3—*Night Patrol.* #4—*Beverly Hills Cop.* #5—*Missing in Action 2: The Beginning.* #6—*The Sure Thing.* #7—*The Killing Fields.* #8—*Birdy.* #9—*The Breakfast Club.* #10—*Blood Simple.* #11—*Witness.*

617. COMMACK-RKO— 499-4545. #1—*Ghoulies.* #2—Program unavailable.

621. CORAM-PINE— 698-6442. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—*Night Patrol.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*The Falcon and the Snowman.* #2—*Amadeus.* #3—*Birdy.* #4—*A Passage to India.* #5—*The Killing Fields.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Ghoulies.*

628. ELWOOD-ELWOOD— 499-7800. #1—*The Sure Thing.* #2—*Into the Night.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Tent.: *Ghoulies.* #2—Thru Mar. 14: *Vision Quest.* Beg. Mar. 15: *Hellhole.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*Ghoulies.* #2—*Lovelines.* #3—*Beverly Hills Cop.* #4—*The Sure Thing.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *Into the Night.*

634. HUNTINGTON-RKO YORK— 421-3911. *Witness.*

635. ISLIP-ISLIP— 581-5200. #1—*The Breakfast Club.* #2—*The Falcon and the Snowman.* #3—*Night Patrol.* #4—*Into the Night.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *The Sure Thing.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Program unavailable.

639. LINDENHURST-LINDENHURST— 888-5400. Thru Mar. 14: *Mischief.* Beg. Mar. 15: *Turk 182!*

640. MATTITUCK-MATTITUCK— 298-4405. #1—*The Killing Fields.* #2—*The Sure Thing.* #3—*Beverly Hills Cop.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. *Missing in Action 2: The Beginning.* OUTDOOR—Tent.: *Ghoulies; Zombie Island Massacre.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*The Breakfast Club.* #2—Thru Mar. 14: *Zombie Island Massacre.* #3—*The Falcon and the Snowman.*

644. NORTHPORT-NORTHPORT— 261-8600. Thru Mar. 14: *Places in the Heart.* Beg. Mar. 15: *Turk 182!*

645. OAKDALE-OAKDALE— 589-8118. Thru Mar. 14: *Mischief.* Beg. Mar. 15: *Heaven Help Us.*

648. PATCHOGUE-TRIPLEX— 475-0601. #1—*Witness.* #2—*Beverly Hills Cop.* #3—Thru Mar. 14: *The Killing Fields.* Beg. Mar. 15 (tent.): *Hellhole.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*Night Patrol.* #2—*Into the Night.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. Tent.: *Missing in Action 2: The Beginning.* OUTDOOR—Tent.: *Ghoulies; Zombie Island Massacre.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*The Falcon and the Snowman.* #2—*Lovelines.*

653. PORT JEFFERSON-MINI EAST— 928-6555. Thru Mar. 14: *The Falcon and the Snowman.* Beg. Mar. 15: *The Killing Fields.* WEST—*A Passage to India.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Mar. 12: *2010.* Beg. Mar. 13: *That's Dancing!*

655. RIVERHEAD-SUFFOLK— 727-3133. *Ghoulies.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Mar. 14: *Cal.* Beg. Mar. 15: *La Cage aux Folles II.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*The Sure Thing.* #2—*The Breakfast Club.* #3—*Ghoulies.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Mar. 14: *Mischief.* Beg. Mar. 15: *Heaven Help Us.* #2—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Turk 182!*

662. SMITHTOWN-SMITHTOWN— 265-1551. Thru Mar. 14: *Turk 182!* Beg. Mar. 15: *Hellhole.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Into the Night.* #2—*Witness.* #3—Thru Mar. 14: *The Breakfast Club.*

664. STONY BROOK-LOEWS— 751-2300. #1—*Witness.* #2—*Into the Night.* #3—*Beverly Hills Cop.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Mar. 14: *Mischief.* Beg. Mar. 15: *Heaven Help Us.* #2—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Turk 182!*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Witness.* #2—*Into the Night.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Tent.: *Lovelines.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—Thru Mar. 14: *The Sure Thing.* Beg. Mar. 15 (tent.): *The Breakfast Club.* #2—Thru Mar. 14: *The Falcon and the Snowman.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Witness.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*Stop Making Sense.* #2—*The Falcon and the Snowman.* #3—Tent.: *Lovelines.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*The Falcon and the Snowman.* #2—*The Sure Thing.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Mar. 12: *Bizet's Carmen.* Mar. 13–15: *The Brother From Another Planet.* Mar. 16–29: *Stranger Than Paradise.*

708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop.* #2—Thru Mar. 14: *Birdy.* Beg. Mar. 15: *Sylvester.* #3—Thru Mar. 14: *Vision Quest.* #4—*Into the Night.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *A Passage to India.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*The Killing Fields.* #2—*Amadeus.* #3—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Hellhole.* #4—*Missing in Action 2: The Beginning.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*Into the Night.* #2—*A Passage to India.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Mar. 14: *The Falcon and the Snowman.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*Night Patrol.* #2—*Ghoulies.* #3—*Lovelines.* #4—*The Breakfast Club.* #5—*Into the Night.* #6—*The Sure Thing.* #7—*Witness.*

715. NEW ROCHELLE-TOWN— 632-4000. *Missing in Action 2: The Beginning.*

716. OSSINING-ARCADIAN— 941-5200. #1—*Into the Night.* #2—*The Falcon and the Snowman.* #3—*Witness.*

717. PEEKSKILL-BEACH— 737-6262. #1—*A Passage to India.* #2—*Lovelines.* #3—*Missing in Action 2: The Beginning.* #4—*The Breakfast Club.* #5—*Night Patrol.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop.* #2—Thru Mar. 14: *Ghoulies.* #3—Thru Mar. 14: *The Sure Thing.* #4—Thru Mar. 14: *Birdy.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Mar. 14: *A Soldier's Story.*

721. PLEASANTVILLE-ROME— 769-0720. #1—Thru Mar. 14: *The Flamingo Kid.* #2—*Beverly Hills Cop.*

722. RYE-RYE RIDGE— 939-8177. #1—*Into the Night.* #2—*Witness.*

723. SCARSDALE-FINE ARTS— 723-6699. *Blood Simple.*

724. SCARSDALE-PLAZA— 725-0078. Thru Mar. 14: *The Cotton Club.* Beg. Mar. 15: *The Killing Fields.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—*Ghoulies.* #2—*The Breakfast Club.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.*

731. YONKERS-KENT— 237-3440. #1—*The Flamingo Kid.* #2—*Zombie Island Massacre.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.* #3—*The Killing Fields.* #4—*The Sure Thing.*

733. YONKERS-PARK HILL— 969-4477. #1—*Missing in Action 2: The Beginning.* #2—*Night Patrol.* #3—*Ghoulies.* #4—*Zombie Island Massacre.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Into the Night.* #2—*Amadeus.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *A Passage to India.*

745. NANUET-THE MOVIES— 623-0211. #1—*Ghoulies.* #2—*The Sure Thing.* #3—*Vision Quest.* #4—*Lovelines.* #5—*The Falcon and the Snowman.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #2—Tent.: *Night Patrol.*

748. NYACK-CINEMA EAST— 358-6631. *Witness.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Into the Night.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Birdy.*

755. SPRING VALLEY-PIX— 425-6902. #1—*Witness.* #2—*Into the Night.*

756. STONY POINT-9 W CINEMA— 942-0303. *Lovelines.*

757. SUFFERN-LAFAYETTE— 357-6030. *Night Patrol.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. *Into the Night.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*Ghoulies.* #2—*Night Patrol.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Into the Night.* #2—*The Breakfast Club.*

774. DANBURY-CINE— 743-2200. #1—*The Sure Thing.* #2—*The Killing Fields.* #3—*Witness.*

775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop.* #2—*Night Patrol.*

777. DANBURY-PALACE— 748-7496. #1—*Zombie Island Massacre.* #2—*Lovelines.* #3—*Missing in Action 2: The Beginning.*

778. DARIEN-PLAYHOUSE— 655-0100. *A Passage to India.*

779. FAIRFIELD-COMMUNITY— 255-5555. #1—*Beverly Hills Cop.* #2—*The Breakfast Club.*

780. FAIRFIELD-COUNTY— 334-1411. *Night Patrol.*

781. GREENWICH-CINEMA— 869-6030. #1—*The Breakfast Club.* #2—*Into the Night.*

782. GREENWICH-PLAZA— 869-4030. #1—*The Sure Thing.* #2—*The Falcon and the Snowman.* #3—*Birdy.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Witness.*

784. NORWALK-CINEMA— 838-4504. #1—*Witness.* #2—*The Breakfast Club.*

785. NORWALK-NORWALK— 866-9202. *Missing in Action 2: The Beginning.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Mar. 15: *The Bostonians.* Mar. 16–19: *Places in the Heart; Days of Heaven.*

789. SPRINGDALE-STATE— 325-0250. Thru Mar. 14: *Places in the Heart.* Beg. Mar. 15: *The Falcon and the Snowman.*

790. STAMFORD-AVON— 324-9205. #1—*Missing in Action 2: The Beginning.* #2—*Zombie Island Massacre.*

791. STAMFORD-CINEMA— 324-3100. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Night Patrol.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*Amadeus.* #2—*Blood Simple.* #3—*A Passage to India.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*The Killing Fields.* #2—*Lovelines.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*Witness.* #2—*The Killing Fields.* #3—*Missing in Action 2: The Beginning.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*Beverly Hills Cop.* #2—*Into the Night.* #3—227-9619. *The Sure Thing.* #4—226-6666. *Blood Simple.*

796. WESTPORT-POST— 227-0500. *The Killing Fields.*

798. WILTON-CINEMA— 762-5678. *Night Patrol.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Witness.* #2—Thru Mar. 14: *Ghoulies.* Beg. Mar. 15: *Into the Night.* #3—*Beverly Hills Cop.*

801. HARRISON-WARNER— 482-8550. #1—Thru Mar. 14: *Zombie Island Massacre.* #2—Thru Mar. 14: *Into the Night.* #3—Thru Mar. 14: *Night Patrol.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—*Witness.* #2—Thru Mar. 14: *The Breakfast Club.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*Night Patrol.* #2—*Beverly Hills Cop.* #3—*Into the Night.*

805. JERSEY CITY-STATE— 653-5200. #1—*Ghoulies.* #2—*Missing in Action 2: The Beginning.* #3—Thru Mar. 14: *Lovelines.* Beg. Mar. 15: *Hellhole.* #4—Tent.: *Zombie Island Massacre.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Lovelines.* #2—*Ghoulies.* #3—*Vision Quest.* #4—*The Breakfast Club.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Witness.* #2—*Into the Night.* #3—*Night Patrol.* #4—*The Falcon and the Snowman.* #5—*Blood Simple.* #6—*Beverly Hills Cop.*

808. UNION CITY-CINEMA— 865-5600. #1—Thru Mar. 14: *Fast Forward; Footloose.* #2—Thru Mar. 14: *Zombie Island Massacre; Splatter University.* #3—Thru Mar. 14: *Lust in the Dust.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Mar. 14: *Fast Forward; No Small Affair.* Beg. Mar. 15: *Missing in Action 2: The Beginning.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *Missing in Action 2: The Beginning.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—*Ghoulies.*

813. CEDAR GROVE-CINEMA 23— 239-1462. Thru Mar. 14: *Night Patrol.* Beg. Mar. 15: *Hellhole.*

814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. *Ghoulies; Satan's Mistress.*

815. IRVINGTON-CASTLE— 372-9324. #1—Thru Mar. 14: *Ghoulies; House on Sorority Row.* Beg. Mar. 15: *Hellhole; The House Where Death Lives.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning; Zombie Island Massacre.* Beg. Mar. 15: *Night Patrol.*

817. LIVINGSTON-COLONY— 992-0800. Tent.: *The Falcon and the Snowman.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Passage to India.*

819. MILLBURN-RKO— 376-0800. #1—*Witness.* #2—*Into the Night.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Blood Simple.* #2—*Witness.* #3—*Into the Night.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*A Soldier's Story.* #2—*The Breakfast Club.* #3—*Lovelines.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*Witness.* #2—Thru Mar. 14: *Ghoulies.* #3—*Lovelines.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*The Falcon and the Snowman.* #2—*Birdy.* #3—*Amadeus.*

828. VERONA-VERONA— 239-0880. *A Passage to India.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop.* #2—*The Sure Thing.* #3—*Night Patrol.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Mar. 14: *Amadeus.*

841. CRANFORD-RKO— 276-9120. #1—*Into the Night.* #2—*The Breakfast Club.*

842. ELIZABETH-ELMORA— 352-3483. *A Passage to India.*

846. LINDEN-TWIN— 925-9787. #1—*The Breakfast Club.* #2—*Into the Night.*

848. ROSELLE PARK-PARK— 245-0358. Thru Mar. 14: *The Flamingo Kid.* Beg. Mar. 15: *Turk 182!*

849. SUMMIT-STRAND— 273-3900. *The Breakfast Club.*

851. UNION-FIVE POINTS— 964-3466. *Night Patrol.*

852. UNION-LOST PICTURE SHOW— 964-4497. *The Falcon and the Snowman.*

854. UNION-RKO— 686-4373. #1—*The Sure Thing.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—*Amadeus.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.* #3—*Birdy.*

858. WESTFIELD-TWIN— 654-4720. #1—*The Falcon and the Snowman.* #2—*Vision Quest.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. *Witness.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Ghoulies.* #2—*The Breakfast Club.* #3—*Witness.* #4—*The Sure Thing.*

863. EMERSON-TOWN— 261-1000. *Birdy.*

864. FAIR LAWN-HYWAY— 796-1717. #1—Thru Mar. 14: *Zombie Island Massacre.* Beg. Mar. 15: *Hellhole.* #2—Tent.: *Missing in Action 2: The Beginning.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—*The Falcon and the Snowman.*

867. FORT LEE-LINWOOD— 944-6900. #1—*The Killing Fields.* #2—Thru Mar. 14: *Missing in Action 2: The Beginning.* Beg. Mar. 15: *Hellhole.*

868. FORT LEE-SHARON— 224-0202. Tent.: *A Passage to India.*

873. OAKLAND-TWIN— 337-4478. #1—*Night Patrol.* #2—*The Falcon and the Snowman.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—Thru Mar. 14: *Night Patrol.* #2—Thru Mar. 14: *Zombie Island Massacre.*

875. PARAMUS-BERGEN MALL— 845-4449. *Birdy.*

876. PARAMUS-CINEMA 35— 845-5070. *Into the Night.*

877. PARAMUS-DRIVE-IN— 368-1440. Thru Mar. 14: *Zombie Island Massacre; Splatter University.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Witness.* #2—*Heaven Help Us.* #3—*Lovelines.* #4—*The Sure Thing.* #5—*The Killing Fields.* #6—*Beverly Hills Cop.* #7—*Stop Making Sense.* #8—*A Passage to India.* #9—*The Breakfast Club.* #10—*Blood Simple.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Vision Quest.* #2—*Ghoulies.* #3—*Night Patrol.*

880. RAMSEY-CINEMA— 825-2090. *Witness.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Mar. 14: *The Falcon and the Snowman.* Beg. Mar. 15: *The Flamingo Kid.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*Night Patrol.* #3—*Ghoulies.* #4—*The Sure Thing.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Mar. 11–14: *Children of Paradise.* Mar. 15–17: *The Magic Flute.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Mar. 14: *A Soldier's Story.* #2—Thru Mar. 14: *2010.*

886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Mar. 14: *The Falcon and the Snowman.* #2—Thru Mar. 14: *The Flamingo Kid.* #3—*Amadeus.* #4—*A Soldier's Story.*

887. TENAFLY-BERGEN— 567-0004. *Amadeus.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. *Into the Night.*

889. WESTWOOD-PASCACK— 664-3200. Tent.: *Night Patrol.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 46, 86, 410, 448, 528, 536, 547, 601, 625, 710, 735, 792, 827, 840, 857, 886, 887

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 112, 118, 205, 215, 220, 223, 303, 408, 411, 423, 426, 519, 529, 531, 540, 567, 603, 616, 632, 640, 648, 664, 708, 719, 721, 732, 746, 751, 775, 779, 791, 795, 800, 804, 807, 811, 830, 854, 860, 866, 878, 883

BEYOND THE WALLS—(1 hr. 43 min., '84) In Hebrew, Eng. subtitles. A drama about Jewish-Arab relations in contemporary Israel, set in a maximum security prison. Although it was chosen as Best Picture in Israel's local Academy Awards, the film's release in Israel was highly controversial. With Muhamad Bakri, Arnon Zadok, Rami Danon. Dir. Uri Barbash. R. 44

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 20, 61, 93, 105, 213, 225, 403, 418, 423, 536, 561, 566, 571, 606, 616, 625, 708, 719, 754, 782, 827, 857, 863, 875

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 6, 38, 57, 88, 118, 211, 225, 407, 416, 528, 559, 567, 602, 616, 723, 792, 795, 807, 821, 878

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman, put on earth to keep everyone else in line. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. Swathed in black shawls, Sheedy hunches over her desk, muttering to herself; when she tells a lie, she has a dirty grin. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 25, 82, 85, 97, 118, 407, 411, 422, 436, 450, 518, 531, 551, 554, 557, 567, 616, 635, 643, 658, 663, 700, 714, 717, 727, 732, 746, 773, 779, 781, 784, 803, 806, 822, 841, 846, 849, 862, 878

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 90, 707

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. In Buenos Aires, in 1847, a young socialite runs away with her lover, a Jesuit priest—a crime punishable by death. Based on a true story once censored from Argentine history books. With Susu Pecoraro and Imanol Arias. Dir. Maria Luisa Bemberg. 48

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 20, 24, 36, 60, 117, 118, 202, 203, 210, 211, 236, 307, 401, 407, 410, 413, 422, 426, 500, 512, 533, 541, 545, 550, 554, 567, 625, 635, 643, 651, 653, 700, 702, 705, 712, 716, 745, 782, 789, 807, 817, 827, 852, 858, 866, 873, 882, 886

FAST FORWARD—(1 hr. 50 min., '85) A group of eight high-school students from Ohio come to New York to enter a dance contest. With Tracy Silver, John Scott Clough, Don Franklin. Dir. Sidney Poitier. PG. 22, 60, 808, 809

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 436, 451, 530, 535, 547, 721, 731, 848, 882, 886

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

HEARTBREAKERS—(1 hr. 38 min., '85) Problems arise in the competitive relationship between two men in their mid-thirties, one a struggling artist and the other a successful executive, who have been lifelong friends. With Peter Coyote, Nick Mancuso, Carole Laure, and Kathryn Harrold. Written and directed by Bobby Roth. R. 51

THE HIT—(1 hr. 40 min., '84) A British crook who had been a witness for the prosecution of his comrades is abducted ten years later in Spain by a hit man. With Terence Stamp, John Hurt, Tim Roth, and Laura del Sol. Screenplay by Peter Prince. Dir. Stephen Frears. R. 55

INTO THE NIGHT—(1 hr. 57 min., '85) A Los Angeles thriller, made by people with absolutely nothing on their minds. The picture starts slowly and never really gets going, and by the end, you feel you've been watching a meaningless expense of energy, without style, without wit, without even the cynicism necessary for a low good time. Michelle Pfeiffer is interesting as a smart, amoral stunner who has always depended on men to carry her through; Jeff Goldblum, in his first starring role, speaks in his customary slow, dreamy, self-preoccupied style—only this time there's no reason for it. The director, John Landis, hasn't provided a comic context for Goldblum, and he just seems out of it. (Mar. 4, 1985) R. 21, 32, 72, 100, 104, 112, 113, 118, 201, 205, 210, 215, 223, 236, 237, 304, 308, 407, 408, 410, 422, 426, 450, 518, 528, 531, 543, 554, 558, 567, 603, 616, 628, 633, 635, 649, 663, 664, 667, 708, 711, 714, 716, 722, 735, 752, 755, 759, 773, 781, 795, 800, 801, 804, 807, 819, 821, 841, 846, 876, 888

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 58, 83, 92, 118, 225, 402, 420, 427, 519, 523, 561, 567, 616, 625, 640, 648, 653, 710, 724, 732, 774, 793, 794, 796, 867, 878

LADIES AND GENTLEMEN THE FABULOUS STAINS—(1 hr. 27 min., '81) An all-girl punk-rock band with black-and-white hair and see-through red blouses rises to stardom. With Diane Lane, Ray Winstone, John "Fee" Waybill, Christine Lahti, David Clennon. Screenplay by Rob Morton. Dir. Lou Adler. 2

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 62

LOVELINES—(1 hr. 33 min., '85) A contemporary *Romeo and Juliet*–style romance, the lovers being a boy and a girl from rival high schools. With Greg Bradford, Mary Beth Evans, Michael Winslow. Dir. Rod Amateau. R. 41, 70, 97, 103, 109, 115, 206, 210, 212, 234, 305, 401, 412, 428, 523, 528, 533, 541, 550, 566, 632, 651, 668, 702, 714, 717, 745, 756, 777, 793, 805, 806, 822, 825, 878

LUST IN THE DUST—(1 hr. 30 min., '85) A Western spoof about lust, greed, and other strong passions in the desert, starring Tab Hunter as the hero and Divine as a saloon singer. With Lainie Kazan and Cesar Romero. Written by Philip John Taylor. Dir. Paul Bartel. R. 16, 35, 48, 93, 808

MASK—(1 hr. 58 min., '85) Reviewed in this issue. 72

THE MEAN SEASON—(1 hr. 46 min., '85) A muddled, even schizoid, thriller about journalism and murder. Kurt Russell, a star crime reporter for a Miami daily, writes up a motiveless murder and receives a phone call from the killer complimenting him on his prose style. Fair reward for a writer's vanity! The killer in effect offers a deal: He will provide the "news" and give Russell first crack at it. Four more murders follow, and the journalist, caught in a situation that becomes more and more crazy and degrading, finds himself in virtual collaboration with a psychotic publicity hound. The movie begins promisingly, but quickly degenerates into a conventionally manipulative thriller—in the end, the issues of journalistic ethics are present only to spice up an ordinary movie. Richard Jordan gives an effective performance as the nut case, but Mariel Hemingway is dreary beyond belief as Russell's girlfriend. See it for the Miami atmosphere and an exciting sequence in the Everglades. Written by Leon Piedmont, from a John Katzenbach novel. Directed by the young Phillip Borsos, who has become a hack all too quickly. (Mar. 4, 1985) R. 16, 70

MISSING IN ACTION 2: THE BEGINNING—(1 hr. 36 min., '85) Chuck Norris returns as Colonel Braddock, American POW in Vietnam. With Soon-Teck Oh, Steven Williams, Bennett Ohta, Cosie Costa, Joe Micheal Terry. Dir. Lance Hool. R. 41, 78, 98, 100, 102, 103, 109, 118, 201, 206, 212, 214, 220, 231, 234, 237, 307, 401, 406, 413, 420, 422, 427, 439, 512, 526, 533, 541, 567, 604, 616, 621, 642, 650, 710, 715, 717, 728, 733, 747, 777, 785, 790, 794, 805, 809, 810, 815, 857, 864, 867

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. The comic adventures of a veteran Paris policeman, played by Philippe Noiret, and his young partner, played by Thierry Lhermitte. With Grace de Capitani and Régine. Dir. Claude Zidi. R. 90

NIGHT PATROL—(1 hr. 27 min., '85) The misadventures of a cop who moonlights incognito as a stand-up comic. With Linda Blair, Pat Paulsen, Jaye P. Morgan, Jack Riley, Billy Barty, and Murray Langston. Dir. Jackie Kong. R. 37, 83, 97, 98, 100, 106, 109, 110, 112, 114, 118, 201, 206, 210, 212, 215, 220, 228, 234, 300, 306, 407, 410, 412, 428, 447, 501, 512, 517, 519, 529, 536, 541, 545, 552, 567, 573, 602, 616, 621, 635, 649, 714, 717, 733, 747, 757, 772, 775, 780, 791, 798, 801, 804, 807, 813, 815, 830, 851, 873, 874, 879, 883, 889

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 14, 86, 534

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 9

★ ***A PASSAGE TO INDIA***—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 213, 234, 403, 414, 418, 500, 511, 559, 561, 625, 653, 709, 711, 717, 744, 778, 792, 818, 828, 842, 868, 878

A PRIVATE FUNCTION—(1 hr. 33 min., '84) Reviewed in this issue. 56

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 71

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 62

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 11, 38, 720, 822, 885, 886

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and

Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 38

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 7, 86, 562, 702, 878

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88, 707

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 51

THE SURE THING—(1 hr. 34 min., '85) Reviewed in this issue. PG-13. 25, 33, 54, 92, 111, 202, 234, 306, 403, 407, 410, 412, 422, 521, 523, 528, 529, 531, 541, 567, 603, 616, 628, 632, 637, 640, 658, 700, 705, 714, 719, 732, 745, 774, 782, 795, 830, 854, 862, 878, 883

SYLVESTER—(1 hr. 43 min., '85) An orphaned teenage girl from Texas, determined to stay together with her two brothers, trains with an old cowboy for the equestrian events at the Olympics. With Richard Farnsworth, Melissa Gilbert, Michael Schoeffling, and Constance Towers. Written by Carol Sobieski. Dir. Tim Hunter. PG. 44, 70, 528, 708

TCHAO PANTIN—(1 hr. 40 min., '84) In French, Eng. subtitles. In the shabby Belleville section of Paris, a defeated man is stirred to life by his love for a young, reckless, terribly vulnerable drug pusher. See it for the enjoyably squalid atmosphere and the neo-Gabin tough-guy performance by Coluche. With Richard Anconina and Agnès Soral. Based on the novel by Alain Page. Dir. Claude Berri. (Feb. 25, 1985) 50

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

TURK 182!—(1 hr. 35 min., '85) A demogogic movie masquerading as a popular one. Timothy Hutton is a selfless, innocent young fellow whose brother, a heroic fireman, is shafted by the City of New York. Hutton avenges his brother by spraying the fireman's nickname and badge number over various municipal structures, and the people of New York are immediately enchanted by the mysterious graffiti artist. To this dated and banal story, the movie adds the vulgarity of crude stereotyping: All the ethnics are swell guys, and all the Wasps are phonies. With Robert Culp and Robert Urich. Directed by Bob Clark, who is still making *Porky's*—everything he does is slobby. (Feb. 25, 1985) PG-13. 32, 413, 511, 530, 639, 644, 660, 662, 666, 848

UP TO A CERTAIN POINT—(1 hr. 20 min., '84) In Spanish, Eng. subtitles. A married, middle-aged Cuban screenwriter, working on a script about a local cult of machismo, falls in love with a strong young woman employed as a dockworker. Dir. Tomas Gutierrez Alea. 2

VARIETY—(1 hr. 40 min., '85) A female writer takes a job selling tickets at a New York porn theater and becomes more and more involved with the patrons and the films. With Sandy McLeod. Written by Kathy Acker. Dir. Bette Gordon. 6

VISION QUEST—(1 hr. 48 min., '85) A high-school senior in Spokane, Washington, hopes that through the power of his will and imagination he will be awarded an athletic scholarship to college. With Matthew Modine, Linda Fiorentino, Michael Schoeffling, and Ronnie Cox. Based on the novel by Terry Davis; screenplay by Darryl Ponicsan. Dir. Harold Becker. R. 32, 58, 407, 420, 512, 528, 541, 567, 601, 616, 629, 708, 745, 806, 858, 879

WHERE THE GREEN ANTS DREAM—(1 hr. 40 min., '85) In South Australia, a white mining corporation is determined to violate aboriginal sacred ground for profit. Written and directed by Werner Herzog. R. 86

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 74, 92, 104, 105, 111, 112; 118, 201, 205, 210, 225, 303, 402, 414, 419, 427, 448, 531, 537, 541, 543, 552, 558, 567, 606, 616, 634, 648, 663, 664, 667, 701, 714, 716, 722, 748, 755, 774, 783, 784, 791, 794, 800, 803, 807, 819, 821, 825, 861, 862, 878, 880

Revivals

AN AMERICAN IN PARIS—(1 hr. 53 min., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron as a fresh-faced *parisienne*. The film suffers from Kelly's ambition, particularly in the long final ballet, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" amd "Tra-La-La-La"). Dir. Vincente Minnelli. 39

BERLIN ALEXANDERPLATZ—(15 hr. 21 min., '80) In German, Eng. subtitles. Rainer Werner Fassbinder's epic fourteen-episode TV mini-series is an adapatation of the classic 1929 novel by Alfred Döblin. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of Berlin in the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going, but the production is remarkable, especially Peer Rabin's music. With Gunter Lamprecht, Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 96

BREAKFAST AT TIFFANY'S—(1 hr. 55 min., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 95

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 95

FRENZY—(1 hr. 56 min., '72) The master's penultimate film, about a murder suspect on the run in London, is a superb thriller in the grand Alfred Hitchcock manner, marked by meticulous plotting, fine characterizations, the spark of wit, and the honed edge of suspense. With Jon Finch, Barry Foster, Alec McCowen, and Vivien Merchant. 89

THE GRADUATE—(1 hr. 45 min., '67) Boy meets girl, brought up to sixties date (boy also meets girl's mother) and carried off absolutely dashingly. A spirited, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. 13

THE LADY EVE—(1 hr. 37 min., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. 10

MANHATTAN—(1 hr. 33 min., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring beautiful young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 13

THE PALM BEACH STORY—(1 hr. 30 min., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dim-witted Croesus. 10

RIFIFI—(1 hr. 58 min., '55) Jules Dassin's film about French gangsters who knock over a jewelry store and then fall out. Remarkably tense, and sexy and violent in ways that excited American audiences thirty years ago. With Jean Servais. 95

SATURDAY NIGHT FEVER—(1 hr. 59 min., '77) John Travolta plays a disco champ in this story based on Nik Cohn's *New York* Magazine piece. The scenes at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor he is grace personified. With Karen Lynn Gorney. Dir. John Badham. 39

THE SEDUCTION OF MIMI—(1 hr. 29 min., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. 95

SINGIN' IN THE RAIN—(1 hr. 43 min., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. 39

SPELLBOUND—(1 hr. 51 min., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. 89

WUTHERING HEIGHTS (1953)—(1 hr. 30 min.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around quite a bit. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. 95

THEATER

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Broadway

Previews and Openings

Monday, March 11

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy in a musical with book by Anne Beatts, starring Ellie Greenwich and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Previews now prior to a 3/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

Tuesday, March 19

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs*; directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. Mon.-Sat. at 8, $25-$35, Sat. at 2, $25-$35, Wed. at 2, $22-$32. Previews begin 3/19 prior to a 3/28 opening. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **46th St. Theatre,** 226 W. 46th St. (221-9344). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; balcony seats $10 performances. **Palace,** Bdway & 47th (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With Frank Langella, Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). All major credit cards. 3 hr., 15 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min.

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, Valerie Mahaffey, and Mary-Joan Negro; directed by Rabb. All seats $30 except Sat. eves. which are $33. **Circle in the Square Theater,** 50th St. W. of Bdway (581-0720). 2 hr., 20 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, and Aleta Mitchell. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3,$22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

THE OCTETTE BRIDGE CLUB—P. J. Barry's comedy about eight sisters ranging in age from 37 to 54 who get together every other Friday night to play bridge and gossip and catch up on their lives; directed by Tom Moore. With Peggy Cass, Nancy Marchand, Bette Henritz, Elizabeth Huddle, Anne Pitoniak, Lois de Banzie, Gisela Caldwell, and Elizabeth Franz. Mon.-Thur. at 8, $27.50-$32.50; Fri. & Sat. at 8, $30-$35; Wed. & Sat. at 2, $23-$28. **Music Box,** 239 W. 45th (246-4636). 2 hr., 10 min. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hr. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $12.50-$27.50. **Royale,** 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Jeremy Irons (Nicol Williamson takes over his role on 3/19) and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

REQUIEM FOR A HEAVYWEIGHT—John Lithgow, George Segal, and Maria Tucci star in the original play version of Rod Serling's drama about a fighter seeking a new way of life; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $32.50-$37.50; Wed. at 2, $20-$30. **Martin Beck Theatre,** 302 W. 45th St. (246-6363). 2 hr., 25 min. All major credit cards.

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Lawrence, Edward Petherbridge, Brian Cox, James Hazeldine, Charles Lang, and Caitlin Clarke. Tues.-Sat. at 6:45; Sun. at 2; $35-$50. **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr., 40 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard; directed by Vivian Matalon; about the show-business tradition passed down to a ten-year-old boy who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theater,** 200 W. 45th St. (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First,* with Fierstein (thru 3/20, in the leading role Mon.-Wed eves. & Wed. mat.; Philip Astor the rest of the time), Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

AS IS—William M. Hoffman's play tells of a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Mark Myers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-$25. **Circle Repertory,** 99 7th So. (924-7100).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg.

Avner's a clown for the thinking man and exacting child. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett**, 410 W. 42nd (594-2826).

BEFORE THE DAWN—Rick Hobard's play, adapted by Joseph Stein from *A Ladies Tailor*, by Alexandr Borschchagovsky. Set in Kiev in 1941, play focuses on the love and friendship that develop between two families, one Jewish and one non-Jewish, on the eve of the event of Babi Yar; directed by Kenneth Frankel. **American Place**, 111 W. 46th (247-0393).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/31. **Public/Martinson Theatre**, 425 Lafayette St. (598-7150).

COUPLE OF BLAGUARDS—Malachy and Frank McCourt, two brothers described as the Nichols and May of Irish blarney, offer an evening of song, sermon, and story based on their experiences of growing up barefoot and Catholic in Limerick and emigrating to New York, where they lived by their wits. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $12-$18.**Top of the Gate**, Bleecker Thompson (982-9292).

THE CRATE—Shel Silverstein's playlets and songlets centered around one prop, a crate; directed by Art Wolff. With Deborah Reagan, Bill Cwikowski, Janet Zarish. Tues.-Sat. at 8, Sun. at 2 & 7; $12 & $14. **Ensemble Studio**, 549 W. 52nd (247-3408).

CROSSING THE BAR—Michael Zettler's comedy about six saloon keepers who stop at a remote pub on their way to bury a colleague; directed by Jerry Zaks. Tues.-Sat. at 8, Wed. & Sat. at 2:30, Sun. at 3; $10; from 3/12. **Playhouse 91**, 316 E. 91st St. (831-2000).

A DEAD MAN'S AGONY—Victor Gil de la Madrid and Carmen Rosario star in a farce about love, death and greed, by Esteban Navajes Cortes; directed by Manu Tupou. Performed in English Wed.-Fri. at 7:30, and in Spanish Sat. & Sun. at 2:30 & 7:30; $10. **Puerto Rican Theatre**, 304 E. 47th (354-1293).

DIAMONDS—A musical revue which examines the baseball mystique, featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, James McDaniel, Chip Zien, Susan Bigelow, and Ellia English. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Circle in the Square**, 159 Bleecker (254-6330).

DIGBY—The Manhattan Theatre Club production of Joseph Dougherty's comedy which tells of a man's platonic love for a woman; directed by Ron Lagomarsino; featuring John Glover, Marilyn Redfield, Ralph Byers, Jon Polito, Tony Goldwin, Bernie McInerney, Anthony Heald, and Roxanne Hart. Thru 4/7. Call theater for times. **The Space at City Center**, 131 W. 55th St. (944-3900).

EKKEHARD SCHALL—Of the Berliner Ensemble, in an evening of scenes, poems, and songs by Bertolt Brecht (performed in German). 3/12-16; $20-$25. Call theater for schedule. **Harold Clurman Theater**, 412 W. 42nd St. (594-2370).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

THE FANTOD—Amlin Gray's play begins as an orderly Victorian household opens its doors to a mysterious stranger; directed by Stephen Katz. Mon.-Wed., Thurs.,Fri. & Sat. at 8, Sun. at 3; $6 from 3/9, $12 from 3/18. **Perry St. Theatre**, 31 Perry St. (279-4200).

FOOL FOR LOVE—Katherine Cortez and David Andrews in Sam Shepard's play dealing with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theater**, 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, starting at Ellis Island and finishing in Hollywood. Sat. at 8:30, Sun. at 2 & 5:30; $12$19.50; thru 3/31. **Norman Thomas**, 111 E. 33rd St. (689-7610).

HAVEN—Joel Gross's play takes place after W. W. II in Forest Hills and is centered around a refugee with a mysterious background; directed by Bruce Ornstein. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12-$15. **South Street Theater**, 424 W. 42nd (279-4200).

HENRIETTA—Karen Jones-Meadow's play about the friendship between an older black woman and a young career woman; with Frances Foster, Elain Graham; directed by Samuel P. Barton. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; $12-$17; thru 3/24. **Theatre Four**, 245 W. 55th St. (246-8545).

THE HITCH-HIKERS—Eudora Welty's Gothic tale involves a traveling salesman, two hitchhikers, and a random act of violence, which takes place in a small town in Mississippi. It was adapted for the stage by Larry Ketron and directed by Dann Florek. The cast features Edward Cannan, Wyman Pendleton, Peter Zapp, Timothy Carhart, Frances Fisher, Kevin Geer, Elizabeth McGovern, and Jihmi Kennedy. Tues.-Sat. at 8, Sun. at 3 & 7:30; $10, $12; thru 3/17. **WPA Theater**, 138 Fifth Ave. (206-0523).

IN TROUSERS—William Finn's musical about a fellow and the women in his life, his high-school sweetheart, a teacher he had a crush on, and his wife; directed by Matt Casella. With Tony Cummings, Sherry Hursey, Kathy Garick, and Catherine Cox. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25-$28.50; from 3/12. **Promenade**, Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with loves and careers; directed by Gerald Gutierrez. With Joan Copeland, Alma Cuervo, Stephen Gilborn. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher St. (924-8782). ●

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theater**, 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19-$25. Call theater for specific dates. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum Theater**, 126 Second Ave. (239-6200).● ●

THE MAKING OF AMERICANS—A new play, based on a novel by Gertrude Stein, with music by Al Carmines, and a libretto by Leon Katz, chronicles the Stein family's life as it travels from Europe to America to Europe; directed by Anne Bogart. Tues.-Thurs. at 8, Fri. at 7 & 9:30, Sat. at 2 & 8; 3/5-30; $15-$20. **St. Clement's**, 423 W. 46th (265-4375).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15-$20. **Heckscher Theater**, 1230 Fifth Ave. at 104th St. (534-2804). ● ●

THE MUGGER—Steven J. Sher's play concerning an out-of-work construction worker who tries his hand at an alternative career; directed by Phillip Price. With Stewart Zully, John DiCarlo, Jaime Perry, Evelyn Orbach. Tues.-Sat. at 8, Sun. at 7:30; $12-$20; from 3/18. (Previews starts 3/12 and all tickets are $10.) **Players**, 115 MacDougal St. (254-5076).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

ONCE ON A SUMMER'S DAY—A musical look at Lewis Carroll and Alice Lidell that deals with the line that separates adulthood from the fantasies of the young at heart; by Jeff Lunden and Arthur Perlman; directed by John Henry Davis. Tues.-Sat. at 8, Wed. & Sat. at 2:30, Sun. at 3; $18-$20. **Westside Arts**, 407 W. 43rd (889-4300).

THE PLAYBOY OF THE WESTERN WORLD—Kate Burton, Jarlath Conroy, Stephen Daley, Rex Everhart, James Greene, and Caroline Kava in a revival of the John Millington Synge comedy about a mysterious youth with a violent past; directed by Joe Dowling. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 3/17. **Roundabout**, 100 E. 17th (420-1883).

A SAFE LIFE—Adele Prandini's play about the effect of an impending death confronting an artist, her lover, and her best friend; directed by Francine L. Trevens. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 8; $10. **Shandol Theatre**, 137 W. 22nd St. (279-4200).

SALONIKA—Jessica Tandy stars in a play by Louise Page, set on the Greek island, about an English woman and her 60-year-old daughter who remember and encounter characters from the World War I battles there, including the woman's husband killed in the war; directed by John Madden. With Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn. Tues.-Sat. at 8, Wed. & Sat. at 3; $18-$20; from 3/12. **Public/Anspacher**, 425 Lafayette St. (598-7150).

SIZWE BANZI IS DEAD—And *The Island*, two one-acters by Athol Fugard, Winston Ntshona, and John Kani; the first addresses the dilemma in South Africa, the second deals with South Africa's maximum security prison for African political offenders. *Sizwe* is directed by Rodney Douglas, *Island* by Joseph Uchitel. The productions feature Lincoln Brown and Donald Lee Taylor. Fri. at 8, Sat. at 3 & 8, Sun. at 4; $12; thru 3/17. **Billie Holiday Theatre**, 1368 Fulton St., Brooklyn (718-491-9165).

SURF CITY—A musical by Danny Jacobson and Barry Vigon focusing on the feelings, spirit, and fantasies epitomized by the Beach Boys' music; directed and choreographed by Dennis Rosa. With Joie Gallo, Julie Ann Jonson, Gordon Lett, Michael Manasseri, Kevin Mullen, Eda Seasongood, Randall Weiss. From 3/23. **Entermedia**, 289 Second Ave. (475-4191).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassi—in the title roles; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26-$30. **Minetta Lane**, 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exercise their wartime and post-wartime experiences. Tues.-Sun. at 8, Wed. and Sun. at 3; $15-$18; thru 3/31. **Public/Shiva**, 425 Lafayette St. (598-7150).

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.-Sun. at 8, Sun. at 3; $18-$20. **Public/-Newman Theater**, 425 Lafayette St. (598-7150).

WALK THE DOG, WILLIE—Robert Auletta's play follows a wacky midwestern family trying to make their way in an off-balance world; directed by Norman Rene. From 3/13. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays*, about the relationship between the mother and daughter of an immigrant family in 1939, from the perspective of the child; directed by Susan Einhorn. With Regina Baff, Maia Danziger, Lisabeth Bartlett, Richie Allan, Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 3/24. **92nd St. Y**, Lex at 92nd (427-4410).

APPLE CORPS—Barbara Feldon and Michael Tolan offer a special series of readings. *The Faces of Love*, adapted from the world's great writers; 3/18, 19 at 8. *Portrait of America*, with music arranged and composed by Lee Norris; 3/11, 12, 25, 26 at 8; $8. **Theater**, 336 W. 20th (929-2955).

CITY STAGE CO.—Thru 3/31, Tues.-Sun. at 8 with mats. Sat. & Sun. at 3, Moliere's *George Dandin*, in which a country bourgeois marries above his station, and Carl Sternheim's *The Underpants*, which describes a flurry of marital disasters. **City Stage Company**, 136 E. 13th (677-4210).

CLASSIC THEATRE—Its tenth season opens with a revival of Moliere's *The Imaginary Invalid*, starring Owen S. Rackleff; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 3/17. **The Cubiculo**, 414 W. 51st St. (713-0035).

DRAMATIS PERSONAE—The Strindberg Cycle continues with a performance of *Miss Julie*, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Theater**, 25 E. 4th St. (777-2017).

ECHO STAGE COMPANY—Three foreign plays—Andrew Dallmeyer's *Hello Dali*, about the painter genius; Timberlake Wertenbaker's *Abel's Sister*, based on the writing of Yolande Bourcier; Tor Aage Bringsvaerd's *The Land of Otherwise*, a play for children of all ages—played in repertory from 3/14. Call theater for times. **Actor's Outlet Theatre Center**, 120 W. 28th St. (255-2872).

EQUITY LIBRARY THEATRE—A revival of *Very Warm for May*, the 1939 musical by Oscar Hammerstein II and Jerome Kern; directed by Worth Howe, with choreography by Dee Dee Sandt, and members of ELT. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 3/31. **ELT**, 103rd & the Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre**, 2 Bond St. (473-1472).

IRISH ARTS CENTER—Brendan Behan's *The Hostage*, directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.-Sat. at 8, Sun. at 3; $8-$20; thru 3/24. **Theater**, 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* Edward Radzinsky's *Theatre in the Time of Nero and Seneca*. In repertory thru 5/8; all seats are $10. Call theater for specific dates. **Cocteau Repertory Theater**, 330 Bowery (677-0060).

LAKOTA THEATRE COMPANY—*Billy Liar*, an adaptation by Keith Waterhouse and Willis Hall of the former's novel about a bright working-class British youth attempting to come to terms with both his dreams and his background; directed by Dee LaDuke. With John Geter, Mark Anthony Taylor, Bonita Beach, Jeanette Srubar, Robert Cesario, Mary Irwin, Ted Mills.Thru 3/24; $6. **Clyde Vinson Studio**, 612 Eighth Ave. (944-1175).

LA MAMA ANNEX—Mark Rozovsky's *Kafka: Father & Son,* directed by Leonardo Shapiro; thru 3/24, Wed.-Sun. at 7:30; $8. *A Samuel Beckett Trilogy*, with Julian Beck, George Bartenieff, and Fred Neumann. Wed.-Sun. at 7:30; $15; thru 3/31. Assurbanipal Babilia's *Exile and the Kingdom*, directed by the author, is about a mystical journey that starts in exile and ends in a mystical kingdom. Thurs.-Sun. at 9; $8; from 3/14. **La Mama Theater**, 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Paul Zaloom's one-man show, *Return of the Creature From the Blue Zaloom*, in which he stars, is performed with found-object animations, videotapes, and slide shows. Wed.-Sat. at 8, Sun. at 3; $8; thru 3/24. **Judith Anderson**, 422 W. 42nd St. (279-4200).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chaillot*, adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwool, Jane White, Sabra Jones, and Frank Hamilton. Also in the repertory, Booth Tarkington's *Clarence*, directed by Arthur Storch, with Ms. Page, Ms. Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, and John David Cullum. Also in repertory: Robert Bolt's *Vivat! Vivat Regina!;* directed by John Strasberg. Call theatre for dates. **Theatre at St. Peter's**, 54th and Lexington (223-6440).

PAN ASIAN REPERTORY—Edward Sakamoto's *Manoa Valley*, directed by Kati Kuroda, celebrates a slice of life in Hawaii as the natives prepare for a party in honor of Hawaii's becoming one of these United States. With Jeffre Akaka, Stanford Egi, Lori Tanaka, Eric Miji, Kati Kuroda. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10,-$14; thru 3/24. **Actors Outlet**, 120 W. 28th (255-7293).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*, music by composers of past and present times; and *Havana Sings!*, a musical anthology, and the Spanish dancer Pilar Rioja in three different programs. $10-$20; thru March. Call theater for details. **Gramercy Arts**, 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The History of King Lear*, W. Stuart McDowell's adaptation of Nahum Tate's 17th century version (known as the "happy ending" Lear). Thru 3/31; $6.50 & $8. For perf. schedule, phone theater. **Shakespeare Center Theater**, 165 W. 86th St. (877-6810).

ROYAL COURT REP—*The Judgment,* a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. Gogol's *Diary of a Madman,* each Wed. in Mar. at 8:30; $8. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Mac Wellman's *Energumen*, a surrealist detective story featuring a team of deprogramming gumshoes and a senator who specializes in shady dealings; directed by Rebecca Harrison. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; from 3/15. **Soho**, 401 E. 29th St. (679-8828).

STONEWALL REPERTORY—Sarah Dreher's *8 x 10 Glossy,* play about a lesbian's meeting with her sister and mother on the anniversary of her father's death; directed by Jacqueline Allen. Fri. at 8, Sat. at 7, Sun. at 8; $8; thru 4/7. **Westbeth Theater Center**, 151 Bank St. (675-1014).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line*; Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *A Woman of No Importance,* directed by Andres Castro, tells of a mysterious woman who reappears in the life of an elderly Casanova. Fri.-Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre**, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AESCHYLUS' PROMETHEUS BOUND—New translation and staging by Jonathan Nossiter, with Robert Maiorano, and Paddy Campanaro. Thurs.-Sat. at 8, Sun. at 2; $6. **Richard Morse Theater**, 385 Bdway (219-0310).

AFTER HOURS—Tom Fox's look at members of a small graphics company who are gathered at a dingy West Side bar and grill to receive an announcement from the owner; directed by the author. Fri. & Sat. at 8, Sun. at 2; $8; thru 3/24. A Theatre Unlimited production. **Gene Frankel**, 36 W. 62nd (581-2775).

ALL GIRL BAND—A 1940s-styled musical, with book and score by Bradford Craig, tells of a band formed to fill a musical gap left by wholesale army enlistments and its cross-country tour, with a 21-member cast. Tues.-Sun. at 8; $8; 3/20-4/5. **Musical Theatre Works**, 133 Second Ave. (677-0040).

BACK COUNTY CRIMES—Lanie Robertson's drama, with music by Mel Marvin; directed by Jon Teta. Fri. & Sat. at 8, Sun at 3 & 7; 3/15-31; $6. **Colonnades**, 428 Lafayette St. (673-2222).

THE BAKER'S WIFE—Jack Weston, Kev Gray, and Joyce Leigh Bowden in a musical adapted from Marcel Pagnol and Jean Giono's *La Femme du Boulanger*; music and lyrics by Stephen Schwartz, book by Joseph Stein, choreography by Lynne Taylor-Corbett. $8; 3/20-4/14 on a varied performance schedule (call theater for times). **York Theatre**, 2 E. 90th St. (534-5366).

BAT MASTERSON'S LAST REGULAR JOB—Don Chastain stars in Bill Ballantyne's play, directed by Charles Siegel, telling how the Old West bumps into the 20th century. Wed.-Sat. at 8; thru 3/30; $8. **Writers Theater**, 133 Second Ave. (777-8927).

CERAMICS—Nomi Rubel's play about the relationships between playwright, director, and actors, and the effect of the characters they are to play. With Elan Kivity, Elana Beth Kay, Bill Davenport, and Robert E. Miller. 3/17 & 24 at 2; then Mon.-Wed. at 8; $8; 3/18-27. **Shandol**, 137 W. 22nd St. (874-6297).

THE CONDUCT OF LIFE—Maria Irene Fornes's play about a Latin American army captain, an interrogator for his country's corrupt military government. With Crystal Field, Alba Oms, Pedro Garrido, and Sheila Dabney. Thurs.-Sun. at 8; $4. **Theater for the New City**, 162 Second Ave. (254-1109).

DANCING TO DOVER—Judith Fein's play with music by Leslie Steinweiss. An 80-year-old Russian ballet teacher battles her daughters' efforts to put her in a rest home; directed by Paula Kay Pierce. With L. Paul Watson, Marianne McNamara, Martha Greenhouse. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 3/17. **18th St. Playhouse**, 145 W. 18th St. (242-9249).

THE DREAM OF KITAMURA—Philip Kan Gotanda's drama, with original music and dance, offers Asian fantasy, mysticism, humor, and ultimately tragedy; directed by Jean Erdman. Thurs.-Sat. at 8, Sat. & Sun. at 3; $10-$12; from 3/22. **Theater of the Open Eye**, 316 E. 88th St. (534-6909).

EASTERN STANDARD TIME—John Ford Noonan's *Those Summer Nights, When the Dark Comes Late;* Adam Greissman's *Not Neil Simon*; and Bernadette Kane's *Apt. To Shr.* Thru 3/17; $6. Call theatre for times. **Inroads**, 150 Mercer St. (254-9538).

EXPENSIVE TASTES—Kent R. Brown's play about the disintegration of a relationship between two married lovers; directed by Fern Bachman. 12:15 p.m. Mon.-Fri., thru 3/15; FREE (coffee's on the house). **Quaigh**, 108 W. 43rd (221-9088).

THE FOOL—Michael Dorn Moody's play about Francis Drake's voyage around the world; directed by Paul Austin. Thurs.-Sun., 3/14-31 at 8. **Image Theater**, 432 W. 42nd St. (564-1786).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself, and its effect on a girl singer; directed by Duane Jones. Thurs.-Sun. at 8, Sun. at 3; $8. **Richard Allen Center**, 36 W. 62nd (489-1940).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.-Sat. at 8; $8. **Beckmann**, 314 W. 54th (541-6328).

HARVEST OF STRANGERS—Frederick Timm's comedy about family members trying for new beginnings; directed by David Watson. Thurs. at 8, Fri. at 7 & 10, Sat. at 8 & Sun. at 3; $6; 3/13-31. **Nameless Theatre**, 125 W. 22nd St. (242-9768).

THE HOT L BALTIMORE—A revival of the Lanford Wilson play which takes place in the lobby of a seedy hotel; directed by B. Rodney Marriott. 3/12-16 at 8; $4; 3/12-16. **Pope Auditorium**, Fordham at Lincoln Center, 113 W. 60th St. (841-5267).

IN BETWEEN—By and with Bina Sharif, play explores the struggle of an immigrant woman who searches for freedom here. Thurs.-Sun. at 8; thru 3/17. **Theater for New City**, 162 Second Ave. (254-2209).

LAST OF THE RED HOT LOVERS—A revival of Neil Simon's comedy, directed by Larry Lipp. 3/14-31; call theater for times; $7. **Our Studios**, 147 W. 24th St., 2nd floor (807-8464).

LOS TRES DESEOS—Norberto Kerner's Spanish translation of W. W. Jacobs's *The Monkey's Paw*, the model of many horror plays, stars Ernesto Gonzalez and Miriam Cruz. Fri. & Sat. at 8, Sun. at 6; $7; thru 3/17. Performed by the Latin American Theatre Ensemble. **I.A.T.I.**, 9 E. 16th St. (246-7478)

MARAT/SADE—*As performed by the inmates of the asylum of Charenton;* a play by Peter Weiss, music by Richard Peaslee; directed by Gene Orteneau. Thurs.-Sat. at 8; $7; thru 3/16. **University Theatre**, 35 W. 4th St. (598-3067).

MY DEAR HAWTHORNE—Carl A. Rossi's play about the highly creative but troubled relationship between Nathaniel Hawthorne and Herman Melville; directed by Billy Cunningham. Fri. & Sat. at 10, Sun. at 5; $8; thru 3/31. **Stonewall Rep Theater**, 151 Bank St. (675-1014).

NZINGA'S CHILDREN—Veona Thomas's play deals with a woman who must choose between a relationship with a black man whom she loves or a white man who loves her; directed by Louise H. Gorham. Fri. & Sat. at 8, Sun. at 3 & 7:30; thru 3/17. **National Black Theater**, 2033 Fifth Ave. (926-1049).

THE OTHER SIDE OF NEWARK—Enid Rudd's tale takes place in the teachers' lounge of a high school in Depression-era Newark; directed by Nancy Gabor. Thurs.-Sun. at 8, Sun. at 3; $8; thru 3/24. **Theatre**, 336 W. 20th (279-4200).

THE PARALLEL SEARCH—Michal Hejny's passion play, a homage to Refugee Resettlement executed in *poems, music, and monologues; produced by* Bohemian Works. Call theater for times; $12. **Jan Hus Church**, 351 E. 74th St. (288-6743).

A SAFE LIGHT—Adele Prandini's play tells of the special relationship of three loving women; directed by Francine Trevens; with Susan Chandler, Vicki Phillips, Teri Sheridan. Thurs, Fri., Sun. at 8, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd (279-4200).

SNOW LEOPARDS—Martin Jones's play is about an encounter between two sisters from the back country of West Virginia who try to make it in a big city; directed by Licia Colombi; with Giulia Pagano and Alice White. Thurs.-Sat. at 8, Sun. at 3; $8. **Actors Outlet Theater**, 120 W. 28th St. (279-4200).

A SUMMER OF EDUCATION—Neal Weaver's comedy/drama of a young man's coming of age (he shares his apartment with a former movie star); directed by the author. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/24. **Meat and Potatoes**, 306 W. 38th (564-3293).

THE THREE SISTERS—Anton Chekhov's drama; directed by Dale Robert McCausland. Fri., Sat., & Mon. at 8, Sun. at 7; thru 3/25; $6. **DRM Studio**, 40 W. 29th (696-1676).

'TIL JASON COMES—Dan Lauria's play, set in the'20s in Boston, tells of an aging Irish immigrant and his insatiable need to acquire possessions; directed by Gerry Anthony. Wed.-Sat. at 8, Mon. at 8, Sun. at 3; $12; thru 3/30. **Raft**, 432 W. 42nd (279-4200).

WOYZECK—Georg Buchner's modern tragedy, adapted and directed by Albert Asermely (who has added a subplot). Wed.-Fri. at 8, Sun. at 2; $8; thru 3/29. **Neighborhood Group**, 420 W. 42nd St. (279-4200).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JEAN ARP—Bronze and stone sculpture, thru 3/23. Weintraub, 992 Madison (879-1195).

ROMARE BEARDEN/JACK WHITE—Paintings by both. Thru 3/28. Joseph I. Lubin House, 11 E. 61st (826-0320).

ELMER BISCHOFF—Recent large-scale abstract paintings by this member of the Bay Area group of painters, 3/16-4/13. Hirschl & Adler, 851 Madison (744-6700).

OSCAR BLUEMNER—A retrospective of his landscape paintings, 3/16-5/4. Mathes, 851 Madison (249-3600).

CHING HO CHENG— 20 drawings composed of fragments of torn paper, inspired by a recent trip through Turkey, thru 3/30. Shepherd, 21 E. 84th (861-4050).

SUSAN CRILE—Colorful abstract paintings that combine geometry and lyricism, composed of two, three, four or more panels; plus pastel drawings, 3/14-4/13. Graham Modern, 1014 Madison (535-5767).

TIBOR CSERNUS—Paintings of nudes and still-lifes, in which this artist has made a study of the play of light on figures and materials, thru 4/13. Bernard, 33 E. 74th (988-2050).

KARL GERSTNER—New paintings and sculptural models, thru 4/6. Staempfli, 47 E. 77th (535-1919).

PAUL JENKINS—New paintings from his "Broken Prism Series," 3/14-4/27. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," 3/16-6/30. Kovesdy, 897 Madison (628-6886).

EL LISSITZKY—A portfolio of PROUN compositions published in 1923, thru 3/30. Carus, 872 Madison (879-4660).

LOUIS LOZOWICK—"City" prints of the 1920's and 1930's, mostly views of New York City during the first half of the century, thru 3/30. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ROXI MARSEN—New paintings that combine a rich, impastoed texture with spiky gestures of color, thru 3/30. CDS, 13 E. 75th (772-9555).

RAOUL MIDDLEMAN/WILLIAM UMBREIT—Recent paintings, both landscapes and narrative portraits/New sculpture inspired by farm implements. Thru 4/3. Stone, 48 E. 86th (988-6870).

ODD NERDRUM—Charcoal drawings with a baroque sensibility, by a Norwegian artist, 3/15-4/30. Hamilton, 19 E. 71st (744-8976).

JULES OLITSKI—Recent paintings, thru 3/21. Knoedler, 19 E. 70th (794-0550).

JOHN PEARSON—Geometric drawings, in pastel, charcoal, conte, and pencil, thru 3/30. Urdang, 23 E. 74th (288-7004).

DOROTHEA ROCKBURNE—Paintings and drawings, 1982-1985, thru 3/30. Fourcade, 36 E. 75th (535-3980).

KARL PETER ROEHL—Contructivist works on paper, in India ink and gouache, from 1921-1926, thru 4/6. Prakapas, 19 E. 71st (737-6066).

ROUGEMENT—Paintings, pastels, watercolors depicting light at different periods of the day in the village of Remoulins, in the South of France, thru 4/13. Facade, 1044 Madison (744-4997).

JEANETTE PASIN SLOAN—Paintings and drawings that focus upon the textures and reflections found in a single object, such as a silver goblet, thru 4/6. Einstein, 1018 Madison (628-8782).

MOSES SOYER—Figure paintings, thru 3/23. ACA, 21 E. 67th (628-2440).

ELLEN STEINFELD—Wooden wall reliefs, free-standing sculpture and handmade paper, thru 3/19. Davidson, 43 E. 78th (734-6702).

TAKAO TANABE—Romantic landscape paintings that synthesize Western compositional elements with Eastern clarity of vision and serenity, thru 3/30. Steinbaum, 903 Madison (734-3373).

57th Street Area

A-ONE/NOC/TOXIC—Graffiti paintings by all three. 3/14-4/6. Janis, 110 W. 57th (586-0110).

WALTER ANDERSON—Watercolors from 1940 to 1965, by a Mississippi artist, thru 3/30. Ross, 162 W. 56th (307-0400).

BENNY ANDREWS—Drawings, collages and constructions of imaginary monuments to encircle the nation's Capitol, in order to complete the original architectural plan for Washington, D.C., thru 3/30. Armstrong, 50 W. 57th (582-8581).

JOE BAKER—Paintings that satirize the mores of contemporary society, thru 3/29. Segal, 63 E. 57th (486-2297).

JACK BEAL—Ten figure drawings in charcoal and pastel, thru 3/30. Frumkin, 50 W. 57th (757-6655).

HELEN BERSHAD—Abstract paintings and pastel drawings with a structure of markings and symbols, thru 3/30. Haber Theodore, 24 W. 57th (541-9393).

SCOTT BURTON—Geometric granite sculpture, thru 3/23. Protetch, 37 W. 57th (838-7436).

CAREN CANIER—Figure paintings and gouaches, thru 3/27. Schoelkopf, 50 W. 57th (765-3540).

RAY CIARROCHI—Large and small-scale landscape paintings in oil, 3/16-4/11. De Nagy, 41 W. 57th (421-3780).

JANET COOLING—Oil paintings of forest animals, nudes in idyllic settings, thru 3/23. Getler/Paul/Saper, 50 W. 57th (581-2724).

LAWRENCE FANE—Welded steel, bronze, and wood sculptures inspired by rock formations and other elements from nature, derived from specific places in Vermont, thru 3/30. Pearl, 38 E. 57th (838-6310).

JANE FREILICHER—Paintings of landscapes, window views, still lifes and cityscapes, thru 3/27. Fischbach, 24 W. 57th (759-2345).

DAVID HARE—New large-scale paintings with images of lions as a central theme, 3/12-4/13. Gruenebaum, 38 E. 57th (838-8245).

JON IMBER—Large-scale paintings of monumental figures in intimate poses, as couples; plus pastel drawings, thru 3/30. Munroe, 56 W. 57th (246-9616).

WOLF KAHN—Oil paintings and pastels of landscapes in Vermont, thru 3/26. Borgenicht, 724 Fifth (247-2111).

ALEX KATZ/LEE KRASNER—Twelve recent large-scale wall cutouts depicting couples/Charcoal studies of the nude, 1938-1940, that prefigure her lifelong interest in cursive and geometric volume. Thru 3/30. Miller, 724 Fifth (246-1625).

ELLSWORTH KELLY—Recent large-scale paintings, some on triangular canvases, all monochromatic with bright pigments, thru 3/30. BlumHelman, 20 W. 57th (245-2888).

SIMEON LAGODICH—Oil paintings of wooded settings in which strong rays of light seem almost to ignite trees and patches of ground, thru 3/30. Tatistcheff, 50 W. 57th (664-0907).

TERENCE LA NOUE—New paintings on free-hanging, unstretched canvases, with surfaces that have a kind of relief topography, 3/13-4/6. Siegel, 24 W. 57th (586-0605).

FRANK LOBDELL—Four abstract paintings, from 1958-1972, supplemented by gouaches, by this San Francisco Bay area painter, thru 3/30. Oscarsson Hood, 41 W. 57th (750-8640).

BERNARD MAISNER—Sixty small abstract paintings made over the past two years, that use the techniques employed in traditional 13th- and 14th-century illuminated manuscripts, thru 3/30. Markel, 50 W. 57th (581-1909).

MICHAEL MALPASS—Recent steel sculpture combining various metal parts such as rods, nuts and plate, to form complete spheres, thru 4/6. Zarre, 41 E. 57th (752-0498).

PHILIP MCCRACKEN—Figurative and abstract paintings and sculpture inspired by the land and seascapes of the Pacific Northwest, thru 3/26. Kennedy, 40 W. 57th (541-9600).

HENRY MOORE/HELAINE BLUMENFELD—Sculpture, drawings, and prints/Abstract sculpture with organic forms. Thru 3/16. Alex Rosenberg, 20 W. 57th (757-2700).

JAMES B. MOORE—Still life paintings, thru 3/23. Findlay, Jr., 41 E. 57th (486-7660).

ROBERT MOTHERWELL—Selected prints, thru 3/23. Heesy, 50 W. 57th (245-1420).

HELEN B. MULLER—Abstract paintings inspired by land, sea and sky, in watercolor and wax, thru 3/23. 84, 30 W. 57th (581-6000).

LOUISE NEVELSON—Monumental relief sculptures, thru 3/23. Pace, 32 E. 57th (421-3292).

KENNETH NOLAND—New painted monotypes, thru 3/30. Emmerich, 41 E. 57th (752-0124).

IZHAR PATKIN/JOHN BOWMAN—Oil paintings and figurines inspired by Kafka's *Before the Law Stands a Doorkeeper*/Paintings of daily life in Moscow. Thru 3/23. Solomon, 724 Fifth (757-7777).

HERNANDEZ PIJUAN—Abstract paintings and watercolors, thru 3/19. Prats, 24 W. 57th (315-3680).

LAWRENCE POONS—New paintings that are densely-textured, with rivulets of color that cover the entire surface of each canvas, thru 3/23. Emmerich, 41 E. 57th (752-0124).

GERHARD RICHTER—Recent paintings, both landscapes and abstract works, by this German artist. At Goodman, 24 W. 57th (977-7160), thru 3/30, and Sperone Westwater, 142 Greene (431-3685), thru 3/26.

JAN SAWKA—Paintings and constructions. At Deutsch, 20 W. 57th (765-4722), thru 3/27, and 112 Greene (966-3864), thru 3/30.

BERTIL WARNOLF—Trompe l'oeil paintings, 3/16-4/6. Heidenberg, 50 W. 57th (586-3808).

NEIL WELLIVER—Sixteen recent large-scale paintings, with winter landscapes as the central theme; plus a survey of prints, including hand-colored etchings, woodcuts, aquatints, and lithographs, thru 3/23. Marlborough, 40 W. 57th (541-4900).

TIMOTHY WOODMAN—Painted aluminum relief sculptures inspired by mythology, literature and commonplace activities, thru 3/30. Zabriskie, 724 Fifth (307-7430).

TROELS WORSEL—Paintings and watercolors that mix abstraction and imagery in dislocated spaces and unrelated scale arrangements, with the kitchen and dining room as subject matter, thru 3/30. Alexander, 20 W. 57th (747-3721).

East Village

TAMAS BANOVICH—Kinetic sculpture and a separate video project, thru 3/31. Postmasters, 66 Ave. A (477-5630).

ROBERTO BARNI—Monumentally-scaled paintings in the Italian Futurist tradition, the subject matter being interaction between figures, animals and architecture, 3/14-4/7. Sharpe, 175 Ave. B (777-4622).

PAUL BENNEY—Immense monochromatic paintings depicting mysterious dream imagery, with surfaces built up of layers of feathers, twigs, dirt and gel, 3/13-4/7. P.P.O.W., 216 E. 10th (477-4084).

CHAE/L.D. LAWRENCE—Expressionistic paintings with aggressively vibrant colors/Oil paintings on monotypes, with imagery that functions as a personal language. Thru 3/27. St. Marks, 411 E. 9th (505-9716).

SARAH CHARLESWORTH—A series of photographic works entitled "Object of Desire, Part 2," which focus on the universality proposed by popular images of travel, adventure and anthropological photography, thru 3/31. International With Monument, 111 E. 7th (420-0517).

INESSA DE—Paintings that explore dream states, levels of consciousness and human relationships, thru 3/31. Pictogram, 443 E. 9th (865-5476).

KIM KEEVER—Recent paintings that depict the artist's dreams, thru 3/24. M-13, 440 E. 9th (505-9016).

LADY PINK—Paintings that depict a combination of New York street life and fantasy, by a "post-Graffiti" artist, thru 3/24. Semaphore East, 157 Ave. B (475-2130).

LIZ * VAL—Collaborative paintings in a series entitled, "Urban Jungle,"with vivid colors and child-like imagery, 3/12-4/3. Now, 430 E. 9th (674-3211).

MICHAEL MACLEOD—An installation of dog sculptures juxtaposed with religious symbols, thru 3/24. Salvador, 216 E. 10th (228-3165).

BOBBIE OLIVER—Black paintings with amorphic shapes scratched through the surface, revealing an undercoating of white, 3/14-4/14. Wolff, 513 E. 6th (460-5844).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, thru 3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

HANS-PETER ADAMSKI—Figurative paintings and large works on paper, predominantly in black and white, by an artist from Cologne, a member of the group, "Muhlheimer Freihiet," thru 3/23. Sonnabend, 420 W. Broadway (966-6160).

JEAN MICHEL BASQUIAT—Fifteen new works on canvas and wood, with themes that follow a stream of consciousness ranging from an awareness of the African heritage to his own Haitian/New York City background, thru 3/23. Boone, 417 W. Broadway (431-1818).

STEPHEN BASSO—Paintings of Brooklyn scenes that are both satirical and humorous, thru 3/23. Mussavi, 623 Broadway (505-2297).

TOM BILLS/CAROLE SEBOROVSKI—Abstract sculpture in concrete and steel/Charcoal and oil stick drawings on paper. 3/16-4/20. Manhattan Art, 81 Greene (219-2007).

CAROLYN BRADY—Large-scale watercolors of still life arrangements, thru 3/21. Hoffman, 429 W. Broadway (966-6676).

PETER CAMPUS—Photographs of landscapes in the Hudson Highlands, thru 3/30. Cooper, 155 Wooster (674-0766).

KEVIN CANNON/MICHAEL TODD—Whimsical, intimately-scaled sculptures in which leather is wrapped around a wooden form/Bronze and steel sculptures that balance a delicate fluidity within the rigid physical aspect of the metal. Thru 3/23. Cowles, 420 W. Broadway (925-3500).

DOMENICK CAPOBIANCO—Gray, monochromatic paintings with imprecise images and symbols that are intentionally cryptic and unresolvable, 3/12-30. 55 Mercer (226-8513).

MARINA CAPPELLETTO—Paintings of mysterious, imaginary landscapes on shaped plywood, with thick, painterly surfaces, thru 3/30. Adler, 578 Broadway (925-3336).

WILLIAM CARLSON/JOEL PHILIP MYERS/DIANE ITTER—Fabricated glass sculpture/Sculptural glass vessels/Works in knotted linen. Thru 3/31. Heller, 71 Greene (966-5948).

COCKRILL/JUDGE HUGHES/MIKE BIDLO—Zany, cartoon-like paintings that use eroticism to show political outrage/A sculptural installation. 3/13-4/13. Semaphore, 462 W. Broadway (228-7990).

JEANETTE COLE—Paintings that juxtapose two visual planes—a concrete present filled with recognizable images, and an interior landscape depicted by a rectangular inset, thru 3/23. Gibson, 568 Broadway (925-1192).

ALAN COTE—Large-scale paintings that hover between image and abstraction, derived from landscapes, at Washburn, 113 Greene (966-3151) and pastel drawings, at Washburn, 42 E. 57th (753-0546), thru 3/30.

RONNIE CUTRONE—New paintings and watercolors, thru 3/16. Shafrazi, 163 Mercer (925-9732).

SUSAN DAYKIN—Paintings of a series of monolithic torsos, plus a smaller group of skeleton drawings in oil stick, thru 3/20. Bowery, 121 Wooster (226-9543).

PORFIRIO DIDONNA/EUGENE LEROY—Recent works on paper which explore rhythm, abstraction and transparency/Paintings of nudes and landscapes, also portraits, with carefully built up layers of oil paint. Thru 4/6. Thorp, 103 Prince (431-6880).

MARCY EDELSTEIN—Large pastel drawings that depict invented places, inspired by dreams and a childhood spent by the ocean, 3/12-4/6. Condeso/Lawler, 76 Greene (219-1283).

DAVID LANDIS FICK—A survey of work, from 1977-1984, including large surreal iconographic paintings, and abstract still lifes in pastel, thru 4/10. Milliken, 98 Prince (966-7800).

KENJI FUJITA—Wall pieces that are a combination of sculpture and painting, made of wood, rubber, plastic and cast hydrostone, thru 4/9. Cable, 611 Broadway (420-8011).

DAN GILHOOLEY—Portrait drawings, 3/12-31. Pleiades, 164 Mercer (226-9093).

CAROL GOEBEL/PAGE CURRY—Sculptures made from metal fragments of old tools/Representational paintings and drawings, including portraits of people and animals. Thru 3/23. Ceres, 91 Franklin (744-2177).

AUGUSTUS GOERTZ III—Large-scale figurative paintings and mixed-media pieces, thru 3/30. Rentschler, 72 Greene (431-7550).

TOM HILL—An installation entitled "Rec Room," with the appropriate furnishings, thru 3/23. Red Studio, 301 Church (219-8239).

RAY HOLLAND—Large-scale oil and enamel paintings on handmade paper, cut into various geometric shapes, thru 3/23. Condeso-Lawler, 76 Greene (219-1283).

RICHARD HULL—New large-scale paintings that join poetic fantasies with a pictorial order which is basically architectural in form, in oil and encaustic, thru 4/3. Kind, 136 Greene (925-1200).

RON ISAACS—Painted trompe l'oeil constructions, thru 4/3. Knowlton, 153 Mercer (431-8808).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, thru 3/30. Weber, 142 Greene (966-6115).

KOMAR & MELAMID—20 works that contain more than 200 panels in a variety of media, including oil painting, collage, photography, with topics such as autobiographical reminiscences and reflections on current events, thru 3/23. Feldman, 31 Mercer (226-3232).

JOSEPH KOSUTH—Blown-up color photographs of philosophical statements that the artist had written on the gallery walls and photographed, put in the exact same space where they were taken, thru 3/23. Castelli, 420 W. Broadway (431-5160).

JEAN-FRANCOIS LACALMONTIE—Paintings that are a conglomeration of found images—blown-up, fragmented, superimposed on each other—drawn and traced from postcards, tapestries, reproductions of works by great masters, thru 3/30. Bryers, 111 Greene (925-8058).

JOHN LAVELLE—Paintings of heroic figures from well-known paintings put into banal, everyday situations, thru 3/30. Concord, 451 Broome (925-2994).

PEDRO LUJAN/TRINE BUMILLER—Wood sculpture/Small-scale abstract oil paintings that juxtapose geometric shapes. Thru 3/23. Exit Art, 578 Broadway (966-7745).

RALLOU MALLIARAKIS—Charcoal drawings of landscapes and seascapes, also portraits, in a series entitled "Formal Drawings," thru 3/20. First Street, 386 W. Broadway (226-9011).

JOHN MCNAMARA—Recent, large-scale abstract paintings, 3/14-4/14. Cutler, 164 Mercer (219-1577).

NUNZIO—Abstract polychrome plaster shapes which allude to primal elements such as water, shells and vegetation, thru 3/31. Nosei, 100 Prince (431-9253).

DENNIS OPPENHEIM—Large-scale drawings for projects, including Art Park's "Newton Discovering Gravity" and the Alaska project, "Image Intervention," thru 3/30. Sander, 51 Greene (219-2200).

ALEJANDRO OTERO—Sculpture, paintings and drawings by a Venezuelan artist, thru 4/4. Allen/Wincor, 110 Greene (966-1531).

MARILLA PALMER—Abstract paintings that relate to 15th-century church architecture and West African ceremonial tribal masks, thru 3/23. Greenwald, 181 Mott (219-1642).

ANTON PERICH—New paintings, thru 4/5. Hirondelle, 476 Broome (925-1538).

KATE RABINOWITZ—Landscapes, portraits and still lifes that combine naturalism with a personal poetic sense, 3/12-31. Atlantic, 164 Mercer (219-3183).

JORGE SALAZAR—Paintings with surrealistic imagery based on Latin-American culture, thru 3/30. Germans Van Eck, 420 W. Broadway (219-0717).

LEONID SOKOV—Figurative wooden sculptures that take an ironic look at contemporary Russian society, thru 3/31. Storefront for Art and Architecture, 51 Prince (431-5795).

RON STREET—Bronze and white epoxy resin sculptures, wall triptychs, and maquettes for large outdoor pieces, thru 4/4. Pietrasanta, 81 Franklin (219-3128).

SHARON VILLINES—A series of paintings and drawings of the Hannah Cheney Williams garden in Riverdale, thru 3/20. Soho 20, 469 Broome (226-4167).

JOAN WITEK—Paintings with glyph-like strokes and lozenge shapes, in black oil stick and charcoal on raw canvas, thru 3/31. Esman, 121 Spring (219-3044).

Other

ROBERT DUGRENIER—New work in glass, metal, wood and marble that takes its forms from organic shapes, thru 3/23. Glass Workshop, 142 Mulberry (966-1808).

NATALIE DYMNICKI—Lucite boxes with illuminated interiors, 3/13-31. Max, 626 E. 14th (473-9253).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (718-658-7400).

LOWELL REILAND—A long, horizontal wall sculpture made of mirror polished copper with tar and plaster earth casting, thru 4/1. St. Peter's Church, Lexington at 54th (935-2200).

JAN SAWKA—Prints from a series entitled, "A Book of Fiction,"3/16-4/13. Pratt Manhattan Center, 160 Lexington (685-3169).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR AFRICAN ART—54 E. 68th (861-1200). Arts of the Igbo people of Nigeria, including sculpture, masks, textiles, wall painting; 3/12-6/16.

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, thru 5/4.

HUNTER—695 Park (570-5451). A show that explores repitition in postmodern art, with works by Andre, Borofsky, Judd, Levine, Longo, others; thru 4/5.

MCCOY—19 E. 71st (570-2131). 20th-century sculptures and drawings of heads, by Arp, Balthus, Dali, Giacometti, Hockney, others; thru 3/28.

SACHS—980 Madison (734-7795). Land, sea, and cityscape paintings by Bronson, Hauben, Katz; thru 3/21.

SHEPHERD—21 E. 84th (861-4050). 19th-century French paintings, drawings, pastels, watercolors and oil sketches; thru 3/31.

SOLOMON & CO.—959 Madison (737-8200). Paintings and sculpture by Calder, Frankenthaler, Leger, others; thru 3/30.

SPANIERMAN—50 E. 78th (879-7085). Paintings of American life, 1840-1940, by Benson, Brown, Dewing, Homer, Marsh, others; thru 4/6.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). "Drawings by Sculptors"—works by Andre, de Maria, Flavin, Judd, LeWitt, Sandback, Tuttle; thru 3/30.

FRENCH—41 W. 57th (308-6440). "Psychologically Charged!"—large-scale figurative paintings by Birmelin, Fischl, Goodman, Haney, Laderman, McGarell, Witkin; thru 4/6.

FRUMKIN—50 W. 57th (757-6655). Paintings with an "irreverent style," by Colescott, Dean, Ferrer, Freeman, Gingerich, Grooms, Parness, Saul, Warrens; thru 3/30.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

MCKEE—41 E. 57th (688-5951). Drawings by gallery artists, thru 3/30.

MIDTOWN—11 E. 57th (758-1900). Works by new gallery members, including paintings by Buch, Hallam, Laurent, Sisson; sculpture by Iselin, Langlais, Lyford; thru 4/6.

SAMUELS—11 E. 57th (355-6444). 18th century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others; 3/12-4/14.

ST. ETIENNE—24 W. 57th (245-6734). Works by Austrian Expressionists, including Gerstl, Klimt, Kokoschka, Schiele; thru 3/23.

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ART

East Village

AVENUE B—167 Ave. B (473-4600). "Feminists & Misogynists Together at Last," thru 3/24.

CHRISTMINSTER—336 E. 5th (475-8369). Peter Deaett's collection of 87 paint-by-number paintings, done by anonymous, amateur painters between the years 1950-1980; thru 4/7.

KENKELEBA HOUSE—214 E. 2nd (674-3939). "Forecast: Images of the Future"—paintings, sculpture, photography, installations by 30 artists including Childs, Bobby G, Guerra, Quinones, Ringgold; thru 3/24.

NEW MATH—505 E. 12th (505-8645). Paintings by Bowman, Pillard, Ruttenburg, Stahl; 3/15-4/22.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (226-2158). An exhibition that explores manipulation by the printed and electronic media so as to mold public opinion and thereby create national concensus, with works by Adams, Davis, Golub, Ostrow, Schneemann, Spero, Torres, others; thru 3/30.

ARBITRAGE—99 Spring (334-9755). Watercolors by Apostolides, Buffington, Chapman, Day, others; thru 4/6.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Carpenter, Harbutt, Zaloudek, in an exhibition sponsored by the Mark Rothko Foundation; thru 4/6.

ART PALACE—611 Broadway (473-3178). Works about civilization in all its manifestations, both past and present, by Adams, Clemente, Cox, McLean, others; thru 4/6.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Cernuda, Dodson, Joffe, Knowlton, others; thru 3/23.

FRANKLIN FURNACE—112 Franklin (925-4671). Books by contemporary Japanese artists; 3/15-4/20.

HAND IN HAND—568 Broadway (219-1844). Paintings, drawings, photography and sculpture that explore black and white by Arbus, Daglish, Gorchov, others; thru 3/28.

HUTCHINSON—138 Greene (966-3066). Primitive abstract works of art from Africa; thru 3/30.

LITTLEJOHN-SMITH—133 Greene (420-6090). Works by gallery artists, thru 4/2.

MEISEL—141 Prince (431-4688). "Abstract Painting, Redefined," with works by Amenoff, Barth, Buchwald, Held, LaNoue, Plagens, Stephan, Zakanitch, others; thru 3/23.

TOLL—146 Greene (431-01788). "Still Life: Three British Sculptors"—works by Culbert, Hayward, Mach; thru 3/23.

TWINING—568 Broadway (431-1830). "Rites of Spring"—a multi-media installation piece, encaustic works on paper, and color photographs by Hamilton, Hoffman, Tress; thru 3/30.

WEBER—142 Greene (966-6115). A survey of early and recent work by Andre, Judd, Le Witt, Mangold, Marden, Martin, Morris, Ryman, Smithson; thru 3/30.

Other

CITY—2 Columbus Circle (242-4818). Works in black and white, by Attie, Borofsky, Castoro, Kozloff, Neel, Samaras, others; thru 3/22.

PRATT—Hall and DeKalb Sts., Broooklyn (718-636-3517). Painting, drawing, sculpture, printmaking, ceramics and jewelry by Pratt's Fine Arts faculty; thru 3/22.

WAVE HILL—249th St. & Independence Ave., Bronx (549-3200). "Furnishing the Streets: 1902-1922"—drawings, photographs, plans and objects selected from the archives of the Art Commission of the City of New York, focusing on the design and placement of street furniture, such as benches, street signs, subway entrance signs, fountains; thru 5/5.

ZIM-LERNER—123 University Place (777-1907). Paintings and works on paper using the color red, by Canright, Chevalier, Feinberg, Santlofer, Williams, others; thru 3/30.

Photography

EUGENE ATGET—Photographs of Paris and its environs, scenes of rural France, gardens, trees, architectural details, street vendors; 3/16-5/4. Photocollect, 740 West End (222-7381).

DANIEL BABIOR—Hand-painted photomontages in a series entitled, "Urban Transplants," thru 3/30. Urdang, 23 E. 74th (288-7004).

RALPH BARTHOLOMEW—Early advertising photographs made for the Eastman Kodak Company, thru 3/30. Wolf, 30 W. 57th (586-8432).

LARRY BURROWS—Color photographs of the Vietnam War, thru 4/13. Miller, 38 E. 57th (319-1800).

ROE DIBONA—Documentary photographs of Italy and New Mexico, thru 3/20. Soho 20, 469 Broome (226-4167).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Venice by Naya, Ponti, Salviati, others, from 1860-1890; thru 3/31.

FOTOFORUM—575 Fifth (557-4405). Photographs by Allen, Bissell, Brunswick, Chan, Gove, Karlson, Mehlman, Ursillo, Zito; thru 3/22.

RALPH GIBSON—Two separate series of photographs, at Castelli Graphics, 4 E. 77th (288-3202), thru 3/16, and Castelli, 420 W. Broadway (431-5160), thru 3/23.

STEPHEN GILL—Handpainted black and white photographs, thru 3/31. Gallery of Arts and Flowers, 676 Ninth Ave.(541-5274).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Photographs of the Lower East Side during the '40s and '50s, by Huberland, Leipzig, Lepkoff, Rosenblum; thru 3/24.

PAT KILGORE—High-contrast, oversaturated color photographs of abstracted anatomical forms and landscapes, 3/14-4/10. Puchong, 36a Third Ave. (982-1811).

LEDEL—168 Mercer (966-7659). Narrative photographs by Barney, Frey, Goldin, Novak, Pagnano, Peress, Yamashiro; thru 3/30.

SCOTT MACLEAY—Photographs of primates, 3/16-4/19. Pfeifer, 568 Broadway (226-2251).

GERARD MELANGA—Selected photographs, 1980-1984, in a series entitled, "Purity Without Innocence," thru 4/6. 303 Park South (533-0777).

PACE—11 E. 57th (759-7999). Photographs by young European artists, including Dahn, Di Rosa, Oehlen, Weiss, others; thru 3/23.

HOWARD ROSENFELD—Large Cibachrome prints of industrial and natural landscapes, 3/15-4/19. Photo Center, 721 Broadway (598-3939).

AARON SISKIND/AGUSTIN VICTOR CASASOLA—A retrospective spanning 1931-1981/Photographs taken in Mexico between 1900-1938. Thru 3/24. I.C.P., 1130 Fifth (860-1777). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

ARTHUR TRESS—Photographs of abstract constructions made of broken and surplus hospital equipment, taken in an abandoned hospital in Queens, thru 3/30. Twining, 568 Broadway (431-1830).

JOANN VERBURG/RICHARD MISRACH—Black and white photographs of swimmers, and a series of portraits, taken with an 11 X 14 view camera/Color landscapes, of the Salton Sea, desert fires and a space shuttle landing. Thru 4/13. Light, 724 Fifth (582-6552).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Titian Ramsay Peale, 1799-1885; thru April-...Mountain of the Mists; thru mid-Sept.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Puerta del Caribe (Door to the Carribean): Paintings by Jan D'Esopo; thru 3/20...The Artist Celebrates New York: Selections from the Metropolitan Museum of Art; thru 3/24.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; 3/15-5/13...Collages by Irwin Kremen; 3/15-5/13.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; thru 4/14...Collection Gallery: Ree Morton; thru 3/24...Frankenthaler: Works on Paper 1949-1984; thru 4/21...A Year With Children; thru 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...The Jewish Heritage in American Folk Art; thru 3/15...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru Summer'85... Sculpture Court: Menashe Kadishman; thru 6/30.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. .... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600;thru 4/21...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; 3/12-6/30. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Mediaeval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve-...Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; 3/20-4/28...Made in New York State: Handwoven Coverlets, 1820-1860; 3/20-4/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arc tic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18...KTLA: West Coast Pioneer; thru 3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31...Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14...The Last Waterfront; 3/12-4/28.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; 3/14-5/14...The Work of Atget: Modern Times; 3/14-5/14.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Winslow Homer: The Croquet Game; 3/12-5/5...Twentieth Century American Drawings: The Figure in Context; 3/16-5/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free...Outpost of Progress: The Paintings of John Hull; thru 4/14...Mia Westerlund Roosen: Recent Sculpture; thru 4/14.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 .. Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.. Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31... Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; 3/16-8/10.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24. **Vincent Astor Gallery at Lincoln Center:** The Caffe Cino and Its Legacy; thru 5/11.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Hedda Sterne: Forty Years; thru 4/14...Thomas Hart Benton: Chronicler of America's Folk Heritage; thru 5/5...Stephen Zaima: Paintings; thru 4/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50 cents. Ukrainian Folk Costumes... To Preserve a Heritage: The Story of the Ukranian Immigration in the United States...Pysanky - Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...1985 Biennial Exhibition; 3/21-6/2. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/14 at 10: Important Glass Paperweights. On view from 3/10. 3/15 at 10 & 2: American Paintings, Drawings and Sculpture. On view from 3/9. **East, 219 E. 67th St.** (570-4141). 3/12 at 10: Furniture, Paintings, and Decorative Objects. On view from 3/8. 3/14 at 10: Old Master Paintings. On view from 3/9. NOTE: 3/16 at 2:'Gallery Chat' with Ellen Jenkins and Jean-Marie Van Isacker

DOYLE—175 E. 87th St. (427-2730). Next sale 3/20.

PHILLIPS—406 E. 79th St. (570-4830). 3/13 at 11: Furniture and Decorations. On view from 3/9.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 3/14 at 2: Fine Old Master Paintings. On view from 3/9. 3/15 at 9:30 & 2: Sotheby's Arcade Auctions: Old Master & 19th-Century Paintings. On view from 3/9.

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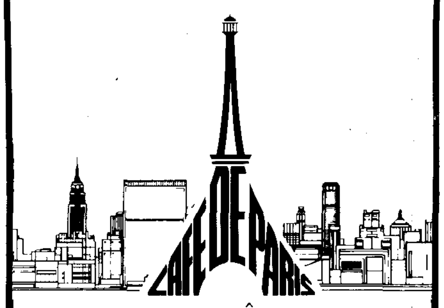

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, March 11

ALBAN BERG QUARTET, with pianist Philippe Entremont. Mozart's Quartet in C, "Dissonant"; Berg's *Lyric Suite*; Schumann's Piano Quintet. Carnegie Hall at 8. $8–$15.

LYDIAN STRING QUARTET—Berg's String Quartet, Op. 3; Lee Hyla's String Quartet (N.Y. premiere); Beethoven's String Quartet, Op. 59, No. 1. Alice Tully Hall at 8. $8.

AKIKO UENAMI, soprano (N.Y. debut), with pianist Goro Kanoh. Art songs by Koshitani, Nakata, Dan. Carnegie Recital Hall at 8. $10.

AMIRAM RIGAI, pianist. Works of Bach-Tausig, Raphling, Elisha, Ben-Haim, Beethoven, Franck, Chopin. Merkin Concert Hall at 8. $8.50.

ANNIE FISCHER, pianist. Works of Mozart, Debussy, Brahms. Metropolitan Museum at 8. $10.

PAUL DRESHER ENSEMBLE—Solo, duet, and trio works for electric guitar, keyboards, voice, and live tape processing. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

THE OCCASIONAL SINGERS/AD HOC CHAMBER PLAYERS—Sallinen, Floyd, Barab, Frank Moore (premiere). St. Joseph's Church, Sixth Ave. at Washington Pl. (243-8665), at 8. $3–$10.

NORTH/SOUTH CONSONANCE, Max Lifchitz director-pianist; Todd Stanton conductor, flutist Clifford Tretick. Shaffer's *Constellations* (premiere); Chiti's *A Dylan Thomas* (N.Y. premiere); works by Depue, Grillo, Lifchitz, Van de Vate. St. Francis Xavier Church, 30 W. 16th St., at 8. $5.

BACH CHAMBER SOLOISTS—St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

AWILDA VILLARINI, pianist. Works of Mozart, Beethoven, Mussorgsky. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

"LEAVE IT TO JANE"—Jerome Kern's 1917 musical, in concert version by the New Amsterdam Theatre Company, with Judy Kaye, Lara Teeter, others; John McGlinn conductor. Town Hall at 8. $12.50, $16.50.

Tuesday, March 12

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; Juilliard String Quartet, the New York Choral Artists. "Love Scene" from Berlioz's *Romeo and Juliet*; Handel-Schoenberg's String Quartet Concerto; Nocturnes by Debussy; Tchaikovsky's *Romeo and Juliet*. Avery Fisher Hall at 8. $6–$30.

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; pianist John Browning. Kay's *Umbrian Scene* (N.Y. premiere); Prokofiev's Piano Concerto No. 3; Brahms's Symphony No. 4. Carnegie Hall at 8. $5–$12.

PRO ARTE CHORALE AND ORCHESTRA, Roger Nierenberg conductor; Linda Wall, Jeffrey Gall, Drew Minter, David Gordon, Jan Opalach soloists. Handel's *Belshazzar*, first complete performance in N.Y. Alice Tully Hall at 8. $15.

JOHNNY MATHIS/DIONNE WARWICK—Radio City Music Hall at 8. $20–$30. (Thru Sat.)

FOR THE LOVE OF MUSIC, Richard Sortomme director. Works of Bach, Dello Joio, Ropartz, Schumann. Merkin Concert Hall at 8. $9.

BOWDOIN TRIO (N.Y. debut): pianist Jon Klibonoff, violinist Alexander Simionescu; cellist Semyon Fridman. Beethoven's Trio in D, "The Ghost"; Shostakovich's Trio in e, Op. 67; Brahms's Trio in C, Op. 87. Carnegie Recital Hall at 8. $7.

DAWN UPSHAW, soprano, with pianist Margo Garrett, flutist Gary Schocker, violist Ira Weller, harpist Karen Lindquist. Haydn, Strauss, Poulenc, Mahler, Kim, Rachmaninoff. 92nd Street Y at 8. $5.50, $7.50.

JOAN LA BARBARA, soprano, with the Kronos Quartet. Works by La Barbara (world premiere), Subotnick (N.Y. premiere), Dodge. Symphony Space at 8. $6.

MILTON BABBITT—Violinist Rolf Schulte and pianist Alan Feinberg perform Schoenberg's *Fantasy*, Babbitt's Sextets for Violin and Piano, and the N.Y. premiere performance of Babbitt's *It Takes Twelve to Tango*. Mr. Babbitt, host. Guggenheim Museum, Fifth Ave. at 92nd St. (860-1863), at 7. $6.

BOWERY ENSEMBLE, Nils Vigeland conductor. Stockhausen's *Pierkreis*; Reynolds's *From Beyond the Unreasoning Mask*; Singleton's *Argou V/b*; Vigeland's *A Loud Piece*. Cooper Union, Third Ave. at 7th St. (254-6300), at 8.$5.

SPECULUM MUSICAE, Jacques-Louis Monod conductor; percussionists Joseph Passaro, Gordon Gottlieb; clarinetist Anand Devendra. Schoenberg's Suite Op. 29; Hosley's *Three Lives* (premiere); Martino's Quartet for Clarinet. Columbia U. McMillin Theater, Broadway at 116th St. (724-2952), at 8. $7.

PAUL DRESHER ENSEMBLE—See 3/11.

ANTHONY DAVIS AND EPISTEME—"Music at the Crossroads: Jazz and Beyond." Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 6. Free.

PAUL-MARTIN MAKI, organist. Bach, Elgar. Trinity Church, Broadway at Wall St., at 12:45. Free.

REEDS, HORNS, DRUMS, & GONGS—A spring festival of world music, with David Amram, Tahuantinsuyo, Henry Threadgill, Lloyd McNeill, Steven Gorn, and others. American Museum of Natural History, C.P.W. and 79th St. (873-7507), at 7. $10.

MARTY NEWMAN, jazz pianist. "A Month of Tuesdays." Blues, ballads, rags, of the '20s, '30s, and '40s. Third Street Music School Settlement, 235 E. 11th St. (777-3240). Each Tues. at 8, thru 3/26. $6.

Wednesday, March 13

ISRAEL PHILHARMONIC, Zubin Mehta conductor; violinist Itzhak Perlman. Avni's *Programme Music* (1980); Tchaikovsky's Violin Concerto in D and Symphony No. 6. Carnegie Hall at 8. $18–$50.

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soloists Linda Mabbs, Dianne Curry, Thomas Bogdan, Simon Estes. Charpentier's *Te Deum* in D; Duruflé's *Requiem*, Op. 9. Avery Fisher Hall at 7:30. $8–$18.

ARLEEN AUGER, soprano, with pianist Dalton Baldwin. Songs by Brahms, Wolf, Haydn, Ravel, Rodrigo, and premiere of Zaimont's *Natten monolog*, to text by Dag Hammarskjold. Alice Tully Hall at 8. $14.

NANCY ALLEN, harpist. Works by Poulenc, Bach, Faure, Scarlatti, Mennin, Houdy, Granados, Albeniz, Tarrega, Salzedo. Merkin Concert Hall at 8. $7.50.

ALVIN SINGLETON, composer-conductor/**ENSEMBLE EPISTEME**, Ursula Oppens, Anthony Davis, Ronald Crutcher. Carnegie Recital Hall at 8. $10.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; violinist Ruth Waterman, flutist Elizabeth Brown, harpsichordist Edward Brewer. Works by Bach, Handel, D. Scarlatti. Town Hall at 8. $10–$16.

MATHIS/WARWICK—See 3/12.

DANTE ROSATI, guitarist. Works of Bach, Tarrega, Prokofiev, Rosati. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

GUNHILD GLASS, harpsichordist, with Danai Gagne and Rosina Moder on recorder, Baroque-oboist Nancy Figatner. Works by Scarlatti, Poser, Fux, Telemann, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

DOROTHY STRAHL, violinist/**LUCY BARDO**, cellist/**JOHN VERBALIS**, pianist. Brahms's Piano Trio in B, as revised in 1891. Christ Church, Park Ave. at 60th St., at noon. Free.

SAMUEL SHAO, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STRING ENSEMBLES, of the Conservatory of Music, Brooklyn College. Whitman Stage, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

QUEENS COLLEGE ORCHESTRA, Jeffrey Schindler conductor. Colden Center, L.I.E. and Kissena Blvd., Flushing (718-520-7340), at 12:30. Free.

Thursday, March 14

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; soprano Kathleen Battle, Werner Klemperer narrator, trumpeter Philip Smith. Stravinsky's *Symphonies of the Winds*; Bach's Cantata No. 51; music from Beethoven's *Egmont*. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal Thurs. at 9:45 a.m.; $3.

ISRAEL PHILHARMONIC, Zubin Mehta conductor. Tal's Symphony No. 1 (in one movement); Mozart's Symphony No. 40; Mahler's Symphony No. 1. Carnegie Hall at 8. $16–$35.

"OUDS AND OTHER ODDS"—Concerts Plus, with host Robert Sherman, violinists Nina Beilina, Ruth Waterman; cellist Simca Heled, oudist George Mgrdichian, other solo instrumentalists, and the New York Saxophone Quartet. Couperin, Bach, Schnittke, Ellington, others. Merkin Concert Hall at 8. $12.

MAUREEN FORRESTER, contralto, with pianist Derek Bampton. Works by Glick, Baker, Forsyth, Schumann. 92nd Street Y at 8. $11–$15.

BEAUX ARTS TRIO—Haydn's Trio No. 29; Brahms's Trio in c; Shostakovich's Trio, Op. 8. Metropolitan Museum at 8. $12.

MATHIS/WARWICK—See 3/12.

DOCTORS' ORCHESTRAL SOCIETY OF NEW YORK, James Thompson conductor; pianist Jeffrey Campbell. Overture to Mozart's *The Magic Flute*; Tchaikovsky's Piano Concerto No. 1; Dvorak's Symphony No. 9. Stuyvesant High School, 345 E. 15th St., at 8. Free.

DECUS MUSICAE, chamber group, playing music by four of J.S. Bach's sons. First program in a ten-day "Bachfest." Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

DAS TAFELMUSIKQUARTETT—Music for flute, oboe, bassoon, and piano by Telemann and Poulenc. St. Paul's, Broadway at Fulton St., at 12:10. Free.

THE CAYENNE JAZZ BAND—Citicorp Market, Lexington Ave. and 53rd St., at 6. Free.

EVALYN STEINBOCK, cellist. Bach's Suites III and IV for Unaccompanied Cello. St. Peter's Church, Lexington Ave. and 54th St., at noon. Free.

BOWDOIN TRIO—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

RANSOM WILSON, flutist/**DIANE WALSH**, pianist/**IK-HWAN BAE**, violinist/**HAKURO MORI**, cellist. Weber, Arensky, Pierne. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

Friday, March 15

NEW YORK PHILHARMONIC—See 3/14.

PIERRE AMOYAL, violinist, with pianist Dale Bartlett. Music of Chausson, Franck, Kreisler, Saint-Saens. Carnegie Hall at 8. $6–$12.50.

DOUGLAS RIVA, pianist, with Glen Kirchoff. Program of music by Spanish composers includes U.S. premiere of eleven recently discovered works by Granados; also Bonet, Montsalvatge, Guinovart, Mompou, Surinach. Carnegie Recital Hall at 8. $10.

MATHIS/WARWICK—See 3/12.

KRONOS QUARTET—Music by Lennon, Lutoslawski, Dresher, Rihm. Triplex Theater, 199 Chambers St. at Greenwich St. (966-4444), at 8. $10.

TOM PAXTON, singer-songwriter. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $7.

NEW YORK CAMERATA—Music by Bach, Vaughan Williams, Crumb, Wiemann (premiere). New School, 66 W. 12th St., at 6. $6.

CARLOS PRIETO, cellist. Three of Bach's Suites for Unaccompanied Cello. Catholic Center at N.Y.U., 58 Washington Square So. (674-7236), at 8. Benefit. $5.

JOHN BELL YOUNG, pianist. (N.Y. recital debut). Haydn, Schumann, Debussy, Chopin, Scriabin. Kosciuszko Foundation, 15 E. 65th St., at 8. $5.

STEVE COHN TRIO, with Reggie Workman and Chuck Fertal. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

JOSEPH B. SMITH, organist/**JESSICA TRANZILLO,** soprano/**ANDREW BOLOTOWSKY,** flutist. "Bachfest" program includes works by J.S. and C.P.E. Bach. St. Brigid's Church, E. 7th St. and Ave. B (475-8851), at 8. Donation.

MAJOR HOLLEY TRIO, with guitarist Rodney Jones. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

LENNY PICKETT AND THE BORNEO HORNS—"The Return of the Horns"—Saxophonics & Wind Polyphonies. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 11 p.m. $7.

BARBARA CHRISTOPHER, soprano/**GORDON JEPHTAS,** pianist. Italian music. Church of the Epiphany, York Ave. and 74th St. (737-2720), at 8. $5.

GREGORY GUNDER, tenor. Songs of Schubert and Schumann. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

ANITA GELBER, pianist. Lincoln Center Library at 4. Free.

BROOKLYN JAZZ 1985—Three-day event. The Claudio Roditi Quintet, with sounds of Brasil, jazz, and pop; the Michel Camilo Sextet. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $10. Festival continues Sat. and Sun. Tonight and Sat. at 11 p.m., Mike Morgenstern hosts Jazzmania, with lots of players; $5. Series of concerts and sessions, $25.

THE BLUEGRASS WORKERS OF AMERICA, a quartet, with bluegrass, pop, and Irish music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. $4.

Saturday, March 16

RADIO SYMPHONY ORCHESTRA OF BERLIN, Ricardo Chailly conductor; violinist Shlomo Mintz. Overture to Verdi's *La Forza del Destino;* Beethoven's Violin Concerto; Brahms's Symphony No. 1. Carnegie Hall at 8. $10–$17.50.

NEW YORK PHILHARMONIC—See 3/14.

BYRON JANIS, pianist. Schumann, Copland, Ravel, Gottschalk, Chopin. 92nd Street Y at 8. $11–$15.

YALE CHAMBER MUSIC SERIES—The Yale Contemporary Music Ensemble, Arthur Weisberg director. Music by Blacher, Berio, Poulenc, Mendelssohn. Merkin Concert Hall at 8. $7.

THE DESSOFF CHOIRS, Amy Kaiser conductor; baritone Joseph Penrod, countertenor Jeffrey Gall. "American Sampler." Works by Thompson, Bernstein, Copland, Ives. Town Hall at 8. $9.

MATHIS/WARWICK—See 3/12.

HISPANIC HERITAGE, with Victor Venegas and Guillermo Cruz. Music from Mexico and the Caribbean. Carnegie Recital Hall at 8:30. $10.

GRACE WIEDER, pianist. Works of Beethoven, Schumann, Satie, Liszt. Carnegie Recital Hall at 5:30. $7.

AMERICAN BAROQUE ENSEMBLE—"Bachfest"—chamber works by Bach. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

JEROME COOPER & BETH CUMMINS—"Solo percussion and images." Alternative Museum, 17 White St. (966-4444), at 8. $7.

CHARLES BENBOW, organist. Alice Tully Hall at 8. $10.

JAMES JABBO WARE AND THE ME WE & THEM ORCHESTRA—Jazz Center of N.Y. 380 Lafayette St. (505-5660), at 9. $8.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—"Emergent Microtonality." Works by Haba, Cage, Laibow-Koser (premiere), others. With pianist Joshua Pierce, transverse-flutist Andrew Bolotowski. Roulette, 228 W. Broadway, at 9. $5.

LENNY PICKETT—See 3/15.

NEXUS—Oboist Mary Driver, clarinetist Tansie Mayer, bassoonist Amy Fraser. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

SHERRILL MILNES, baritone, with pianist Jon Spong. Music by Mozart, Brahms, Santoliquido, Saint-Saens, Gounod, others. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

HAYDN-MOZART CHAMBER ORCHESTRA—Handel's Concerto Grosso Op. 6, No. 5; Stamitz's Concerto for Two Flutes; Bach Violin Concerto in a, and Brandenburg Concerto No. 4. Soloists are James R. Schlefer, Patricia Spencer, Evan Johnson. St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 8. $7.50.

BROOKLYN JAZZ 1985—See 3/15. Tonight at 8, Lester Bowie's Brass Fantasy and the Licorice Factory, a clarinet sextet.

MARY TRAVERS—"An Evening of Songs With Something to Say." John Bowne Auditorium, 63-25 Main St., Flushing, Queens (718-461-3030), at 8. $12.50, $50. Benefit for day-camp fund.

Sunday, March 17

ATLANTA SYMPHONY ORCHESTRA, Robert Shaw conductor; baritone Tom Krause. Bach's Cantata No. 82; Husa's Symphonic Suite (N.Y. premiere); Brahms's Symphony No. 2. Carnegie Hall at 3. $8–$15.

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG,** pianist. Sonatas by Bach, Brahms, Bartok; Lutoslawski's *Partita.* Avery Fisher Hall at 3. Stage seats only.

PRESERVATION HALL JAZZ BAND—Avery Fisher Hall at 7:30. $8–$15.

AWILDA VILLARINI, pianist. Woks of Mozart, Beethoven, Mussorgsky, Villarini (world premiere). Merkin Concert Hall at 3. $7.

NEW AMSTERDAM SINGERS, Clara Longstreth and Bart Folse conductors; chamber orchestra and soloists Dawn Upshaw, Drew Minter, Frank Hoffmeister, Peter Stewart. Anthems by Handel: *The Ways of Zion Do Mourn; O Sing Unto the Lord; Let Thy Hand Be Strengthened.* Merkin Concert Hall at 8. $10.

AMERICAN CHAMBER TRIO—Brahms's Trio in c, Op. 101; Caltabiano's Duo (N.Y. premiere); Tchaikovsky's Trio in a, Op. 50. Tully Hall at 8. $5, $8.

EMPIRE STATE YOUTH ORCHESTRA, Victoria Bond conductor, with Bob McGrath as narrator in Bond's "The Frog Prince," a N.Y. premiere; also, Mozart's Allegro in E, with hornist Jerome Ashby; Barber's *Second Essay;* Stravinsky's *Firebird* Suite. Alice Tully Hall at 3. $8.

KATHRYN SELBY, pianist. Mozart, Ravel, Chopin, Schumann, Liszt. 92nd Street Y at 5. $7.50–$10.

CZECH CHAMBER SOLOISTS—Town Hall at 2. $4–$6.

GLENN MAY, pianist. Bach program. Carnegie Recital Hall at 8:30.

MUSICAL ARMENIA—Carnegie Recital Hall at 2.

LATIN PIANOS IN CONCERT—Eddie Palmieri, Charlie Palmieri, Jorge Dalto, Hilton Ruiz, with a Latin group and M.C. Nelson Falcon. Hunter College, 69th St. east of Park Ave., at 3. $11.50–$13.50.

GUILLE CRUZ Y SU TIMBA/VICTOR VENEGAS ENSEMBLE—"Hispanic Heritage." Alternative Museum, 17 White St. (966-4444), at 8. $9.

SUZANNE FREMON, pianist. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

KENNY AND TZIPORA—Original and traditional songs in Hebrew, English, Yiddish, and Gaelic. 14 East at the Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

BRONX ARTS ENSEMBLE—Chamber music, with soprano Edith Gordon Ainsberg and pianist Diana Kacso. Chopin, Paganini, Spohr, Lifchitz, Rheinberger. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (549-1899), at 3. $7.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Dr. Stephen Moshman conductor. Mozart program, in

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cluding the Concerto in C for Flute and Harp and Piano Concerto No. 27. Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 3. Free.

CARLOS BARBOSA-LIMA, guitarist. D. Scarlatti, Jobim, Gershwin, Joplin, Ginastera. Wave Hill, Independence and 252nd (549-2055), Bronx, at 3. $7.

DIANE KIRKPATRICK, pianist/**JULIE SIGNITZER,** violinist. Faculty recital. Works of Beethoven, Falla, Granados, Franck. Roosa School of Music, 26 Willow Pl., Brooklyn (718-875-7371), at 4. Free.

DEAN COOPER, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

RORY BLOCK, blues and soul music/**PAMELA COOK,** singer-songwriter. Celebrate Brooklyn program. Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn (718-788-0055), at 2. $4.

RANSOM WILSON, others. See 3/14. Today at 4.

CONCERTS IN CHURCHES—Michael Parloff, flutist, and Theodore Ganger, pianist. Works of Hue, Varese, Schubert, others. Community Church, 40 E. 35th St., at 4. Contribution. . .Music Before 1800, Louise Basbas conductor-harpsichordist. Stradella's *Ester.*Corpus Christi, 529 W. 121st St., at 3.$7 . .Chamber music, at Madison Avenue Presbyterian, 73rd St., at 4. $5. . .New York Choral Society Chamber Singers, John Daly Goodwin conductor. Bach, Monteverdi, Haydn, Debussy, Thompson. Metropolitan-Duane, Seventh Ave. and 13th St., at 3. $6, in advance $5. . .Riverside Choir, Singing City Choir. Psalms, motets, anthems by Schutz, Bach, Handel, for one, two, and four choirs. Riverside, the Drive at 122nd St., at 4. Free. At 3, carillonneur James R. Lawson plays a recital of Irish music. . .Brooklyn Jazz 1985 festival. See 3/15. Today at 4: Bill Hardman-Junior Cook Quintet, Cecil Payne's Jazzbop Quartet, Ray Abrams Orchestra. . .Vocal Chamber Ensemble and Chamber Orchestra, Michael Recchiuti conductor. Lenten music by Bach and Pergolesi. St. Francis of Assisi, 135 W. 31st St., at 3. Free. . .Church choir, James Litton conductor; New York Cornet and Sacbut Ensemble. Works by Victoria. St. Bartholomew's, Park Ave. and 51st St., at 4. Free. . .Paul Halley, organist. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7, following Candlelight Choral Vespers. Offering. . .Organists Tom Pniewski and Andrew de Masi play works by Bach relatives. Bachfest recital, at Trinity Lower East Side Lutheran, 630 E. 6th St., at 4:30. Free. . .New York Concertino Ensemble. Music of Handel. Trinity Lutheran, 31-18 37th St., L.I. City, Queens, at 4. $7, in advance $6.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 3/11 at 7:30: Puccini's *Tosca,* Giuseppe Sinopoli (debut) conducting; with Behrens, Domingo, MacNeil, Tajo, Courtney; new production by Franco Zeffirelli, costumes by Peter J. Hall, lighting by Gil Wechsler. 3/12 at 6:30: Wagner's *Die Meistersinger,* Perick conducting; with Haeggander, Heribert Steinbach (debut), Rendall, Weller, Nentwig, Howell. 3/13 at 8: Verdi's *Ernani,* Fulton conducting; with Mitchell, Mauro, Quilico, Plishka. 3/14 at 8: *Tosca;* same as 3/11. 3/15 at 8: Gershwin's *Porgy and Bess,* Levine conducting; with R. Alexander, Martin, Quivar, Estes, Williams, Baker, Arnold. 3/16 at 12:30: *Die Meistersinger* (note time); same as 3/12 (broadcast, WQXR). 3/16 at 8: *Ernani;* same as 3/13.

Other

THE GOOD SOLDIER SHWEIK, by Kurka. Sung in English, by Center for Contemporary Opera, at Martin Luther King Jr. Theater, Amsterdam Ave. and 65th St. (874-0245), 3/15, 16 at 8; 3/17 at 3:30. $10.

FAUST, by Gounod. Amato Opera, Bowery and 2nd St. 3/16, 22, 23, 30 at 7:30; 3/17, 31 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 3/13–24: Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50. Special performance 3/19 at 8: Light Opera Masque, including Act II of *The Mikado,* and selections from early musical comedies new to LOOM stage; $12.50–$17.50.

THE MIKADO, by Gilbert and Sullivan. New York Gilbert and Sullivan Players. Symphony Space, 3/14, 15 at 8; 3/16 at 3 and 8; 3/17 at 3. $11–$18; $9–$15 for seniors, children. 3/14 performance is a gala 100th-birthday salute to *The Mikado.*

MADAMA BUTTERFLY, by Puccini, in English. Richmond Theatre Collection, Faith Methodist Church, Castleton and Heberton Ave., S.I. (718-727-4067). 3/15, 16 at 8; 3/17 at 3. $6.

COX AND BOX, by Gilbert and Sullivan. G. & S. Society, Community Church, 40 E. 35th St., 3/16 at 8. Free.

OPERATIC SCENES—Bel Canto Opera performance. Senator Wagner Junior High School, 220 E. 76th St. (222-2733), 3/13, 15 at 8. $3.

LA PUMA OPERA WORKSHOP—3/15 at 7, Verdi's *Don Carlo.* Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. (864-0712). Contribution.

Dance

The Joffrey Ballet
At the New York State Theater

THROUGH MARCH 31. $5–$35. 3/12 at 8: *Italian Suite, Transfigured Night, Rodeo.* 3/13 at 8: *Cloven Kingdom, Hexameron* (N.Y. premiere), *Le Beau Danube.* 3/14 at 8: *Italian Suite, Transfigured Night, Rodeo.* 3/15 at 8: *Les Patineurs, Illuminations, Monotones II, A Wedding Bouquet.* 3/16 at 8: *Suite Saint-Saens, The Moor's Pavane, Confetti, Rodeo.*

Merce Cunningham Dance Company
At the City Center

THROUGH MARCH 17. $12–$25. 3/12 at 8: *Doubles, Native Green, Pictures.* 3/13 at 8: *Native Green, Doubles, Phrases.* 3/14 at 8: *Locale, Quartet, Pictures.* 3/15 at 8: *Doubles, Quartet, Pictures.* 3/16 at 2: *Native Green, Phrases, Roadrunners.* 3/16 at 8: *Doubles, Native Green, Phrases.* 3/17 at 2: *Native Green, Phrases, Pictures.*

Other

THE HAMBURG BALLET—At the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), 3/12–24. $8–$22. Program I, *Mahler's Third Symphony*—3/12 at 7, 3/17 at 2. II, *The Chairs, Rainsongs, Tristan*—3/13, 14 at 8; 3/16 at 2 and 8. III, *Mozart 338, Kinderszenen, Mahler's Fourth Symphony*—3/15, 19, 20 at 8.

PILAR RIOJA—Spanish dance in several moods and styles. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). This week: *Duende,* 3/14 at 8, 3/17 at 3. *Sprite,* 3/15, 16 at 8; 3/17 at 7. $15, $20.

ALICE VARGA FORNER/EMERGENCIES—Cunningham Studio, 55 Bethune St. (924-0077), 3/15–17 at 9. $6.

AMERICAN SPANISH DANCE THEATRE—Continental Insurance atrium, 180 Maiden Lane. 3/13 at 12:15. Free.

ALOK DANCE CO., jazz troupe from Japan. American debut, Marymount Manhattan Theater, 221 E. 71st St. (924-0077), 3/15, 16 at 8; 3/17 at 3. $13.

BLACK PEARL DANCERS, Maria Mitchell choreographer. Off Center Theater, 436 W. 18th St. (929-8299), 3/15–4/17. Fri. at 8:45, Sat. at 9:15, Sun. at 4:45. $5.

CHARLES MOULTON DANCE CO.—P.S. 122, First Ave. at 9th St. (477-5288), 3/14–17, 21–24 at 8. $8.

CHOREOGRAPHERS' EVENING—Works by Bruning, Estabrook, and Sewell. David Howard School of Ballet, 36 W. 62nd St., 3/16, 17 at 8. $7.

DIANE JACOBOWITZ DANCE CO.—"Oranges." 8BC, 337 E. 8th St. (254-4698), 3/13 at 9. $5.

IMPULSE THEATRE AND DANCE—Lincoln Center Library, 3/11, 12 at 4. Free.

JOYCE THEATER PROGRAMS—Kathryn Posin Dance Co.: 3/12 at 7:30; 3/14, 16 at 8; 3/17 at 2. $12.50. . .Joan Miller's Dance Players: 3/13, 17 at 7:30; 3/15 at 8; 3/16 at 3. $12.50.

KAREN BERNARD AND DANCERS—New Dance Alliance, 182 Duane St. (226-7624), 3/15–17 at 8. $6.

MARGARET FISHER—"Against Nature." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/14–16, 18 at 8; 3/17 at 3. $7.

RIVERSIDE DANCE FESTIVAL—Tomov Yugoslav Folkdance Ensemble: 3/13, 15 at 8; 3/16 at 2. . .Choreo Showcase I: 3/14, 16, 17 at 8. . .Won Kyung Cho, classical Korean dancer. 3/17 at 2. Riverside Church, the Drive at 122nd St. (864-2929). $7.

SUSAN MENDELSSOHN, with composer Jeff Raheb. St. Peter's Church, Lexington Ave. and 54th St. (989-1763). 3/17 at 7. $5.

OTHER EVENTS

Happenings

ST. PATRICK'S DAY—The big day is 3/17, but the parade is Sat., beginning at noon, up Fifth Ave. from the 40s, past St. Patrick's and up to 86th St., then across to Third Ave. . .The Irish community in early New York is the topic at Fraunces Tavern Museum, 54 Pearl St. (425-1778), 3/12 at 12:30. The speaker is Dr. Robert J. Scally, who will focus on the Irish cotter, small tenant, and farm laborer of the era; free. . .The Irish Arts Center, 553 W. 51st St. (757-3318), will stage a production of Brendan Behan's *The Hostage*, with Kate O'Toole, Rachael Dowling, Kevin Breslin, and others; 3/15 at 8, 3/16 at 7 and 10; 3/17 at 3 and 7; tickets are $12, and the play runs on thru 4/28. . .The Center's tradtional Siamsa, 3/16 at 8, tells the story of Irish culture and the Irish people, in music, song, and dance—several hundred years of history here. This celebration is at the High School for the Humanities, 351 W. 18th St.; $7.50, $10 (757-3318, 757-3191). . .The Brooklyn Botanic Garden, 1000 Washington Ave., is saluting St. Patrick, too, 3/17 from 2 to 4. At 2, William Brendan Parsons, the Earl of Rosse, will show slides of and talk about the gardens at his family home, Birr Castle; and at 3, Elaine Bromka and Peter Phillips will read poems and scenes from Joyce, Shaw, Synge, Yeats, Swift, and others, with Irish-harp music played by Dulcie Barlow. Admission, $2.

BUYERS' MARKETS—It must be spring. . .almost. The Salmagundi Club, at 47 Fifth Ave., opens its spring series of auctions of members' works 3/15, with two more on following Fridays, all at 8:30. The paintings are in all media, and they can be viewed daily, 1–5—take time to look around this handsome Landmark building, too. 3/13 at 8:30, artist Anthony Springer will give a demonstration of how he works in oils; free. . .The New York Botanical Garden in the Bronx (220-8700) will be selling all kinds of bulbs, as well as herbs, foliage plants, and herb bread in the shop, during Herb/Bulb Weekend, 3/16, 17. The shop will be open all day, and on Sat., herb expert Sal Gilbertie will be on hand to answer queries, from 2 to 4. There'll be two demonstrations in the Haupt Conservatory: Sat. between 2 and 4, Martha Stewart will talk about herb cookery; Sun. at the same time, Dr. Ellen Henke will show how to pot bulbs and seeds. . .The shop of the Museums at Stony Brook, Rte. 25A, L.I., is having its spring sale 3/13–17. Books, photographs, art, antiques, and gift items at discount prices; hours are 10–5 daily; Sat. and Sun. from noon . . .You can learn how to "Trade Up to the Latest," at the annual Stereo and Video Show, 3/15–17 at the Island Inn in Westbury, L.I., where you can catch up on what's new, different, and important. Admission is $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thurs. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building , Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

ON THE MID-MARCH CALENDAR: An evening in honor of Raoul Wallenberg, the missing Swedish diplomat who saved thousands of Hungarian Jews during the Holocaust, will be hosted by the Wallenberg Committee of the U.S. Date is 3/14 at the Sheraton Centre Hotel. Peter Jennings will be the program M.C., and speakers include Bibi Andersson, Jeane Kirkpatrick, Henry Kissinger, Senator Moynihan, Elie Weisel, and Max Von Sydow. There'll be clips of the upcoming NBC mini-series on Wallenberg, which stars Richard Chamberlain. Tickets, $250 (490-2525, ext. 384). . .Another tribute, "Memories of an Immortal Spirit, Tennessee Williams," features Tom Spackman, Rosemary Prinz, and Tandy Cronyn reading from Williams's poetry and *A Streetcar Named Desire*. At Parsons School for the Arts, 66 Fifth Ave., 11th-12th Sts. (477-5832), 3/18 at 8:30. $5 suggested admission. . .To raise money for the new Bertha Calderon Women's Hospital in Managua, Nicaragua, there'll be "A Cultural Evening and Dance," at Taller Latinoamericano, 19 W. 21st St. (475-7159), 3/16 at 7. Slide shows on women of the country, salsa and disco music, songs, and refreshments. $5.

WORDS FROM THE WISE—The Municipal Art Society's Club-Mid series of lectures in March includes "The Upper Cut: Architectural Treasures of the Upper West Side," 3/13 at 12:30, at the Urban Center, 457 Madison Ave. (935-3960). Speaker is Mosette Glaser Broderick; admission is free. . .More city-side news, in a program by the Friends of the Parks (473-6283), 3/15 at 7. It's called, hopefully, "What the Transit Authority Is Doing to Improve Our Subways and What You Can Do to Help," and is in the restored Incoming Train Room at Grand Central Station; admission's $1. . ."Who Is the Grail?" is Parsifal's bewildered question in Wagner's masterpiece, and it's the main topic during a program hosted by the Wagner Society, 3/17 at 2:30, at the Turtle Bay Music School, 244 E. 52nd St. Rev. M. Owen Lee will lead the discussion; $5 donation. . ."Women in Bronx History," a talk, with slides, by Dr. Jane Gover, salutes Women's History Month, 3/14 at 1:30, in Room 29, 2049 Bartow Ave., Co-op City, Bronx; free.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

AN AMERICAN SAMPLER: A Century of Architectural Independence. Two walking tours by the Municipal Art Society (935-3960). Urban historian Barry Lewis takes you to the Villard townhouse, the Waldorf Astoria, the Seagram Building, the Four Seasons restaurant, and the AT&T Building. 3/16 and 23, 1–4; $8. Must reserve in advance.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 3/11 at 3, an afternoon-tea visit to the Intercontinental Hotel; $18. 3/17 at 11 a.m., Tribeca, an "architectural grand tour"; $8. 3/17, 11 a.m.–5, a day in Irish New York; churches, institutions, and more; $8. 3/17, 1–4, an Artists' Hospitality Tour in the Greene St. area; $13. 3/18 at 3, tea at the Berkshire Place Hotel; $18.

LITTLE INDIA—A snacks-and-sights safari, with Adventure on a Shoestring (265-2663). 3/16 at 1, meet NW corner of Lexington Ave. and 30th St. $5.

ROCKAWAYS AND RIIS PARK, FORT TILDEN, the shore along the south rim of Jamaica Bay, with the Shore Walkers of New York (663-2167). 3/17 at 10 a.m., meet in coffee shop of last stop of Far Rockaway A train; $3.

INWOOD HILL PARK NATURE TRAIL—The Urban Park Rangers guide you. Meet them, 3/16, 30, at 1, at the Isham St. and Seaman Ave. entrance to the park. Free (397-3091).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (226-1426). Mon.–Fri. at 10 a.m. $5.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): Guided tours of the natural areas Sat. at 10:30 a.m.; $1.75; meet at the Watson Bldg. Canceled if heavy rain or snow. 3/16, the Conservatory area. 3/23, Southern Bronx River area. 3/30, the Forest area. . .Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Walk the forest trails of Alley Pond Park; 3/15 at 10 a.m.; $1. A bird walk, 3/17 at 8:30 a.m.; $2. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 3/16 at 11 a.m., meet at City Island Traffic Circle for a hike in Pelham Bay Park (548-7880). 3/16 at 1: meet at Crotona Boathouse (589-0096), for a session on identification of street trees. . .**Brooklyn** (718-856-4210): 3/17 at 1, meet at the Grand Army Plaza arch to hear stories about Prospect Park statues. . .**Manhattan** (379-3091): No tours this week. . .**Queens** (718-699-4204): 3/16 at 2, meet at the Queens Botanical Garden Education Bldg. to learn all about attracting urban wildlife, songbirds and small mammals. . .**Staten Island** (718-442-1304): No tours this week.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 3/16 at 1, meet NW corner of Main St. and Roosevelt Ave., Flushing, or at exit of last stop of No. 7 Flushing IRT train, for a tour of historic Flushing. $3 (718-204-1112).

Sports

TENNIS—Virginia Slims Championships. Navratilova, Evert Lloyd, Mandlikova, and other top women players. Madison Square Garden (563-8954), 3/18–24. Mon.–Fri. at 6, $10–$20. Sat. at 1, Sun. at 11 a.m., $14–$24.

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 3/16 at 5:05, vs. Washington. . .**Rangers,** at Madison Square Garden (564-4400). $8-$19. 3/11 at 7:30, vs. Chicago. 3/13 at 7:30, vs. Philadelphia. 3/17 at 8, vs. New Jersey.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 3/12 at 7:30, vs. Phoenix. 3/14 at 7:30, vs. Chicago. 3/16 at 7:30, vs. Indiana.

GOLDEN GLOVES BOXING—Finals, at Felt Forum, Madison Square Garden (564-4400). 3/15 at 7:30. $6–$20.

WRESTLING—All-star pro matches. Madison Square Garden, (564-4400), 3/17 at 1:30. $7–$12.

KARATE—All-American Open Championship. Also, kung-fu and tae kwon do. Madison Square Garden, Felt Forum (564-4400). 3/16, eliminations 8–5; finals at 8 p.m. $8–$25.

RUNNING—New York Road Runners Club clinic for beginners, with Bob Glover and Shelly Hunter. The International Running Center, 9 E. 89th St. (860-2280), 3/13 at 6:30. Free.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 3/16, the Distaff; 3/17, the Ruthless.

Children

MUSICAL CARNIVAL, a 150th-birthday salute to composer Camille Saint-Saens. The Little Orchestra Society, Dino Anagnost conductor, in a "Happy Concert" tribute. With illustrator Lisl Weil and host Ronald McDonald, the works include *Carnival of the Animals.* Avery Fisher Hall, Lincoln Center (874-2424), 3/16 at 11 a.m. and 1. $6–$16.

ELLA JENKINS, folksinger. Songs, chants, rhymes of foreign lands. 92nd Street Y, Lexington Ave. (427-6000). 3/17 at 1 and 3. $3.50.

YOUNG TOM EDISON—A musical on the early life of this inventive man, by Theatreworks USA. Promenade Theater, Broadway at 76th St. (595-7500). 3/16, 23 at 10:30 a.m. and 12:30; 3/17, 24 at 12:30. $9, $12.

THE LAND OF OTHERWISE—A Norwegian story, by Tor Aage Bringsvaerd, about Andy and Kari and their adventurous journey. Echo Stage, 120 W. 28th St. (807-8696). Sat. and Sun. at noon thru 4/21. $4.

A MUSICAL JOURNEY TO ASIA—The Brooklyn Philharmonic, Tania Leon conductor. Asian music and dance, with works by 14-year-old Wendy Fang Chen, Lucrecia Kasilag, Takefusa Sasamori, Chou Wen-Chung, Bainbridge Crist. The Fire Plume Theatre, with Margaret Wolfson and Paula Bing, and dancers from the Asian-American Dance Theatre. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), 3/16 at 2. $3; adults $5.

LITTLE RED RIDING HOOD—The Penny Bridge Players, at the Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346). 3/11, 12 at 10:30 a.m. and 1; 3/13 at 10:30 only. $3.50.

SPECTACLE OF ILLUSION AND "PRIEST"-IDIGITATION—Father Jerry Jecewiz, with magic, comedy, live animals, and the audience joining in. 3/15 at 7:30, at St. Francis of Paola Hall, Woodpoint Rd. near Skillman Ave., Brooklyn (718-387-0256). 3/15 at 7:30; $5, in advance, $4. . .Also, 3/23 at 2, at St. Stanislaus Kostka Hall, Newel near Humboldt Sts. (718-782-3143); same prices.

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OTHER EVENTS

LANDIS & COMPANY—Magic, music, mime, musical comedy, with Landis Smith and his troupe. St. Finbar's Center, Bath Ave. and Bay 20th St., Brooklyn (718-236-3312), 3/17 at 3 and 7. $6, in advance $5.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

PAPER BAG PLAYERS—Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 3/16, 17 at 2, "Everybody, Everybody." $5.

RUMPELSTILTSTKIN—The Puppetworks marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-638-5217). Sun. thru 3/31, at 2. $3.50.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children!, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. $3, adults $4.

PARENT-TOT NATURE PROGRAM—Indoor and outdoor activities for 3-4-year-olds—art projects, gardening, stories, more. Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). 3/11, at 10:30 a.m. Free; pre-registration necessary.

SUZANNE'S FOREST FANTASY—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2, except Easter, thru April; also 4/10 at 2. Reservations necessary; $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—Sun. thru 3/30 at 1:30, "The Funzapoppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

TALES OF CHELM, an original show about a "madcap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. $4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 3/15 at 11 a.m. and 1; 3/16 at 11 and 2: ventriloquist Susan Linn, in "Introducing Esmerelda." $3.

CHILDREN'S NIGHTCLUBS—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 3/16 at 1, rock enthusiast Princess Belva lets you tour the Castle with her hobby in mind: "Weathering Heights." Free, but must reserve.

NEW YORK PUBLIC LIBRARY—This is just a sampler; please call local branches for film and other free programs. 203 W. 115th St. branch, 3/12 at 10 a.m., Deborah Rothrock with stories and songs for ages 4–7. . .Donnell Library Center, 20 W. 53rd St., 3/12 at 2, "Who said meow?" Pre-registration required; ages 2½–3½ (621-0636). . .Jefferson Market, Sixth Ave. and 10th St., 3/13 at 3:30, story acting with Sunny Beville-Fish; ages 6–12. . .328 E. 67th St. branch, 3/14 at 11 a.m., stories, finger plays, music, puppets for toddlers 18–24 months old. . .Lincoln Center Library, 3/16 at 2:30, Phoebe Berger in a singalong and concert.

A TALE OF SLEEPING BEAUTY—Arena Players Children's Theatre, 296 Route 109 in E. Farmingdale, L.I. (516-293-0674). Sat. and Sun. at 1 thru 3/17. $4.

SPECIAL EXHIBITS—"A Year With Children," annual show of art by 500 New York and New Jersey school kids, kindergarten to 8th grade: mixed media, crafts, prints, handmade books, as well as poems and essays. Guggenheim Museum, 1071 Fifth Ave., thru 3/31. . ."Centuries of Childhood in New York," celebrating the 275th anniversary of the Trinity School. Paintings, prints, toys, games, books, samplers, manuscripts, much more, in a nostalgic mood. New-York Historical Society, C.P.W. and 77th St., thru 8/25. . ."Games New Yorkers Play." Rare and antique board games from the 19th century to the present. Museum of the City of New York, Fifth Ave. and 103rd St. Thru 4/14. . ."Greetings from the Hearth," old and *new valentines from Helen Masten Collection. Don*nell Library, 20 W. 53rd St., thru 3/31. . .1985 School Art Festival, by area students. Parrish Art Museum, Southampton, L.I., thru 4/1.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 3/16, 17: Plants and Animals from the Islamic World. Evening gallery talks, Tues. at 7; 3/12: Watteau and His Followers. Free with museum admission. Full schedule available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books. Also: Art workshops at 1:30 and 3:30, 3/16, 17; learn about Irish artists and how to create a panorama of Ireland. 3/17 at 2, poet Emma Landau reads tales of St. Patrick and Irish heroes; 2–4, Penny Jones & Co. Puppets in "Peppi and the Pop-Up Dragon." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. Also: 3/16 at 1:30, Felicia Tedesco shows you how to weave an Irish musical tapestry; take along small pieces of cloth or yarn (color hint: this is for St. Patrick's Day, remember!). 3/17 at 1:30, musician-sound sculptor John Driscoll, in a program about sound amplification. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. noon-4:30. Discovery Boxes and touchable specimens. Also: Latin-American Music Fantasy, with Alborada Latina, an audience-participation show, and music of Mexico, Cuba, Brazil, Cuba, Venezuela; 3/17 at 2 and 4; free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. Show on the art of the Paper Bag Players, thru 3/18. Exhibit "Microworlds"—microscopes are used to explore a world where "small things look bigger and the invisible becomes visible." Also: 3/15 at 3:30, 3/16 at 11 a.m.: "The Drums of the Revolution," slide show on the role of New York and its people in the American Revolution. Regular Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way. Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the greenhouse, at 3. Sat. and Sun. at 2, live-animal programs.

PARRISH ART MUSEUM, 25 Job's Lane, Southampton, L.I. (516- 283-2118). 3/14 at 3:30, storyteller-folksinger John Porcino with tales and tunes of Ireland, performed with guitar, pennywhistle, and other accompaniment; free. 3/16 at 10:30 a.m., film "The Sword in the Stone"; free. 3/16 at 2:30, Mime X Two in "Vortex"; $2, adults $4.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: mousse of smoked salmon with cream of horseradish, stuffed crayfish with Armagnac, cassolette of chicken, veal scaloppine and sweetbreads with fennel and thyme. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Private parties for 50-150. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrent and juniper berry sauce, fish of the day. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. **(E)** NoCredit Cards.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: *carbonnade flamande, waterzooi, steak with pommes* frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D daily 5-11:30. **(M)** AE.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily

11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MEXICAN GARDENS—54 W. 13th St., 243-9878. Casual. Mexican. Spcls: enchiladas suizas with green sauce, flautas, chicken mole poblano. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Ent. Fri. & Sat. Private parties fro 45. **(I)** AE, CB, DC.

MIM'S—8 Christopher St., at Sixth Ave., 675-5620. Casual. American. Spcls: duck framboise, seafood lasagna, chicken breast Veronique. Res. sug. Br Sat.-Sun. noon-4. D Tues.-Sun. 5-midnight. Ent. Closed Mon. **(M)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. (M) AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Northern Italian. Spcls: agnolotti in walnut sauce, striped bass albrodetto, stuffed rack of veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Private parties for 80. Closed Sun. **(M) AE, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. **(I) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood.

Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M) Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. *Complete pre-theater* D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. Continental. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

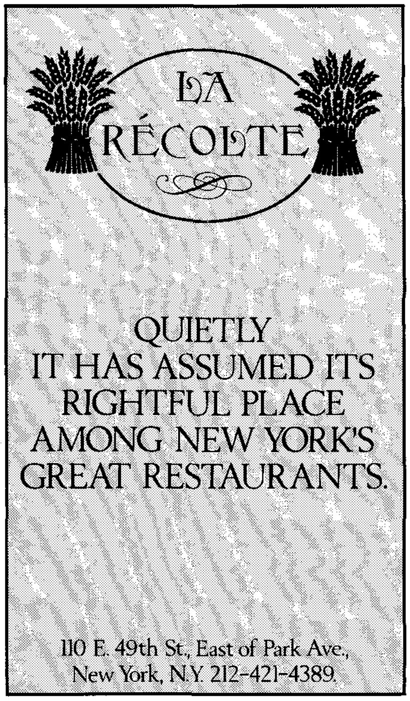
SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000.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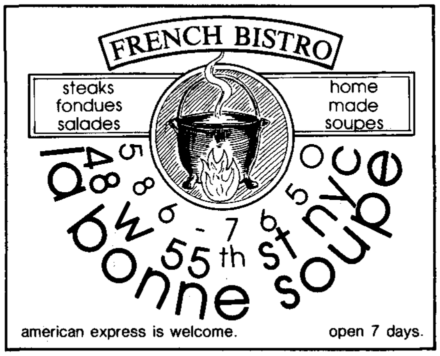

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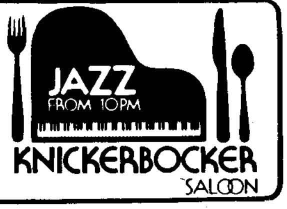

Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LALLA—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Argentine-International. Spcls: parillada, paella, empanada. Res. sug. L, D & S Sun.-Thurs. noon-2 a.m., Fri. & Sat. to 4 a.m. Ent. Fri.-Sun. at 9. **(I)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M) AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-

Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. (M) AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. (M) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res.

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nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, C, C, .

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. **(M)** AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

BACK STREET CAFE—4106 Second Ave., 718-499-7510. Casual. Italian-Continental. Spcls: poached swordfish with anchovy & dill sauce, chicken Midori, pork scallop Dijonnaise. Res. sug. L Mon. 11-3, Tues.-Fri. 11- midnight. Pianist Wed.-Sat. from 7. Closed Sun. **(M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River L.I.C., 718-936-7110.Casual.Continental.Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., March 13

3:00/WNCN—Bizet: Sym in C; **Sor:** Introduction & Allegro, Op. 14.

WNYC—Egk: The Magic Violin.

4:04/WQXR-AM/FM—Beethoven: Leonore Ov #3; **Borodin:** Dances of the Polovtsi from Prince Igor.

5:00/WNCN—Vivaldi: Cto for 2 Oboes & Strings in C; **J. C. Bach:** Trio Sonata for 2 Violins & Continuo in B-Flat.

6:00/WNCN—Wagner: Tristan and Isolde: Prelude; **Arne:** Cto for Harpsichord #5 in g.

7:00/WNYC—Bach Documentary. A biography of J. S. Bach.

7:03/WQXR-AM/FM—Geminiani: Cto Grosso #3 in C, Op. 7; **Weber:** Concertino for Oboe & Winds.

8:00/WNYC—Brooklyn Academy of Music Chamber Music. **J. S. Bach:** Sonata in A; **Schoenberg:** Ode to Napoleon.

8:05/WQXR-AM/FM—Bach: Suite #3 in D; **Bruch:** Violin Cto #1 in g.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With the St. Ann's School Chorus. **Tchaikovsky:** The Nutcracker, Op. 71.

10:00/WNYC—Meet-the-Composer. John Cage discusses his unique musical philosophies and his invention of the prepared piano.

Thurs., March 14

3:00/WNCN—Mozart: Qnt in g; **Furstenau:** Rondo brillant, Op. 38.

WNYC—Turina: Cantos a Sevilla; **Falla:** Nights in the Gardens of Spain.

4:04/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 6; **Paganini:** Sonata Concertata in A.

5:00/WNCN—Telemann: Cto for Recorder in F; **Thomson:** Plow That Broke the Plains: Suite.

6:00/WNCN—Meyerbeer: Africaine: Mi batte il cor; Deh! ch'io ritorni; **Gluck:** Iphigenie en Aulide: Ov.

7:00/WNYC—Bach Documentary. The Court at Cothen: A Radio Drama.

7:03/WQXR-AM/FM—Beethoven: Variations on a Russian Theme in a; **Gretry:** Danses Villageoises.

8:00/WNYC—Minnesota Orchestra. Neville Marriner, conductor. With pianist Andra Schiff, flutist Pinchas Zukerman. **Wagner:** Siegfried Idyll; **Musgrave:** *Orfeo II*; **Webern:** 5 Movements, Op. 5.

8:05/WQXR-AM/FM—Bach: Cto for 2 Violins in d; **Bartok:** Music for Strings, Percussion & Celesta.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. With clarinetist Giora Feidman, guitarist Jeff Israel, guitarist Manny Katz, double-bassist Peter Weitzner, darbukist Ali Hafid, percussionist Glen Velez. The Art and Spirit of the Klezmer.

Fri., March 15

3:00/WNCN—Grainger: Molly on the Shore; **Weber:** Cto for Clarinet #1 in f, Op. 73.

WNYC—Curran: Songs & Views from the Magnetic Garden; **Lucier:** I Am Sitting in a Room.

4:04/WQXR-AM/FM—Glinka: Music Dances from Russlan and Ludmilla; **Myslivecek:** Sinfonia #6 in B-Flat for Strings.

5:00/WNCN—D'Indy: La Foret Enchantee, Op. 8; **Mozart:** Rondo for Piano & Orch in D.

6:00/WNCN—Graaf: Flute Qt in d, Op. 12, #3; **Avison:** Cto for Organ #1 in G.

7:00/WNYC—Bach Documentary. Bach and His Contemporaries.

7:03/WQXR-AM/FM—Haydn: Sym #69 in C; **Griffes:** The White Peacock from Roman Sketches.

8:00/WNYC—Bach Festival. Cantata #15; Cantata # 163; Partita #5; Cantata #202; Flute Sonata in A; Cantata #187.

8:05/WQXR-AM/FM—Mozart: Sym #31 in D; **Bach:** Cantata #140, "Wachet auf, ruft uns die Stimme."

9:00/WNCN—Great Performances. **Verdi:** Rigoletto (Gruberova, Pavarotti, Wixell, Furlanetto, Chorus of the Vienna State Opera, Vienna Phil Orch/Chailly). Simulcast with WNET-TV, Channel 13.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. David Atherton, conductor. With clarinetist Richard Stoltzman. **Tchaikovsky:** Hamlet; **Spohr:** Clarinet Cto #4 in e; **Walton:** Sym #1 in b-flat.

Sat., March 16

10:00 a.m./WNCN—Schumann: Carnaval, Op. 9; **Britten:** Simple Sym, Op. 4.

10:04 a.m./WQXR-AM/FM—Wagner: Entrance of the Gods Into Valhalla from Das Rheingold; **Wieniawski:** Cto #2 in d; **Boyce:** Sym #4 in F.

12:00/WNYC—1984 Salzburg Festival. Alban Berg Quartet. **Mozart:** String Qt in d; **Bartok:** String Qt #3; **Schubert:** String Qt in a.

12:05/WQXR-AM/FM—Scarlatti: The Good Humoured Ladies, Suite.

12:30/WQXR-AM/FM—Metropolitan Opera Broadcast. **Wagner:** Die Meistersinger von Nurnberg (Haeggander, Steinbach, Rendall, Nentwig, Weller, Howell, Kesling, Clark/Levine).

1:00/WNCN—J. C. Bach: Oboe Qt in B-Flat; **Bartok:** Cto for Violin #1, Op. posth.

3:00/WNYC—New Sounds. Another Look at New Sounds in Folk Music. Works by Bothy Band, Beausoleil, Niorin NiRianin, Theodore Vassilikos, Malicorne, Ali Jihad Racy, An Triskell, others.

4:00/WNCN—Paganini: Sonata Concertata for Flute & Guitar; **Debussy:** Nocturnes: Sirenes; **Gershwin:** Cuban Overture.

6:04/WQXR-AM/FM—Schubert: Sym #3 in D; **Albinoni:** Adagio for Strings & Organ; **Debussy:** Rondes de Printemps from Images for Orchestra.

7:00/WNCN—Anniversary Concert. Nicolai Rimsky-Korsakov, Heitor Villa-Lobos and Hugo Wolf. **Villa-Lobos:** Prelude for Guitar #1 in e; **Rimsky-Korsakov:** Le Coq d'Or: Suite; **Wolf:** Goethe-Lieder: Erschaffen und Beleben.

8:00/WNCN—Artist's Image. Bernard Haitink, conductor. **Liszt:** *Lamentation for Heroes*; **Debussy:** Jeux.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition in Toulouse, France.

WNCN—Saturday Night Opera. **Puccini:** Manon Lescaut (Callas, Di Stefano, Fioravanti, Calabrese, La Scala Orch & Chorus/Serafin).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Beethoven:** Grosse Fugue in B-Flat; **Bruckner:** Sym #4 in E-Flat.

9:30/WKCR—Callas Celebration. **Verdi:** Nabucco (Callas, Becchi); **Puccini:** Turandot, Act II (Callas).

Sun., March 17

9:04 a.m./WQXR-AM/FM—Bach: Sonata in c for Flute & Continuo; **Respighi:** The Fountains of Rome; **Mozart:** Violin Cto #4 in D.

10:00 a.m./WNCN—Classic Guitar. **Rodrigo:** Pequenas Sevillanas; Ya Se Van Los Pastores; **Tansman:** Danza pomposa.

WNYC—Inspired by Bach. **Mendelssohn:** Preludes & Fugues.

11:00 a.m./WNCN—Schubert: Sym #8 in b, "Unfinished"; **Albeniz:** Iberia, Book I: El puerto.

12:00/WNYC—Chamber Music Society of Lincoln Center. **Bach:** Trio Sonata #3 for Flute, Violin & Continuo in G; **Beethoven:** Octet for Winds in E-Flat, Op. 103; **Ravel:** Sonata for Violin & Piano.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor. With pianist Zoltan Kocsis. **Boulez:** Notations I-IV; **Rachmaninoff:** Rhapsody on a Theme of Paganini, Op. 43.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek. Mario Cavaradossi & The Italian Tenor.

3:00/WNCN—Bach: Orch Suite #4 in D; **Prokofiev:** Romeo and Juliet, Op. 64: Juliet's Funeral.

3:04/WQXR-AM/FM—New York Philharmonic. Myung-Whung Chung, conductor. With pianist Emanuel Ax. **Bartok:** Dance Suite; **Chopin:** Piano Cto #2 in f, Op. 21.

5:00/WNCN—Borodin: Prince Igor: Polovtsian Dances; **Gebauer:** Qnt Concertante #1 in B-Flat; **Elgar:** Serenade for Strings in e, Op. 20.

6:00/WNYC—Bach Festival. Ov in C; The Well-Tempered Clavier, Book I—Prelude & Fugue #1-5.

6:05/WQXR-AM/FM—Bach: Cto in A for Oboe d'Amor & Strings.

7:00/WNCN—Anniversary Concert. C. P. E. Bach, Beniamino Gigli, Arthur Honegger and Georg P. Telemann. **C. P. E. Bach:** Trio Sonata in E; **Puccini:** Tosca: O dolci mani.

7:04/WQXR-AM/FM—Alexis Weissenberg, pianist.

8:00/WNYC—The Chamber Music Society of Lincoln Center. **Bach:** Brandenburg Cto #2 in F; Sonata #3 for Violin & Harpsichord in E.

8:05/WQXR-AM/FM—Chabrier: Le Roi Malgre Lui.

9:45/WNYC—Chamber Music Society of Lincoln Center Bach Festival Organ Recitals. Guy Bovet. **Bach:** Toccata, Adagio, and Fugue in C; Selections from the Orglebuchlein.

Mon., March 18

3:00/WNCN—Brahms: Variations on a Theme by Haydn, Op.56a; **Rheinberger:** Cto for Organ, 2 Trumpets, 2 Horns, Strings & Timpani in g, Op. 177.

4:04/WQXR-AM/FM—Grieg: Peer Gynt Suite #1; **Beethoven:** Ov in C; **Tchaikovsky:** Melodie and Alt Wien, Op. 42.

5:00/WNCN—Nebra: Sonata for Harpsichord #5 in f-sharp; **Wagner:** Rienzi: Ov; **Geminiani:** Sonata for Cello #3 in C, Op. 5.

6:00/WNCN—Vivaldi: Four Seasons: Summer, Op. 8, #2; **Purcell:** Fantasias; **Mussorgsky:** Night on Bald Mountain.

7:00/WNYC—Bach Documentary. Bach and the Church, Part I. "The Chorale." The nature of Bach's religious faith and its expression in his music.

7:03/WQXR-AM/FM—Vivaldi: Violin Cto from L'Estro Armonico, Op. 3; **Beethoven:** Rondo a Capriccio in G, Op. 129; **Grieg:** Norwegian Dances.

8:00/WNCN—Morley: It Was a Lover and His Lass; **Munrow:** Music from the time of Henry VIII; **Monteverdi:** Il Combattimento di Tancredi e Clorinda.

WNYC—Chamber Music Society of Lincoln Center Bach Festival. The Academy of Ancient Music Chamber Ensemble. **Bach:** Cto for Oboe & Violin in c; Fugue #4 in d; Fugue #5 in D from the Well-Tempered Clavier.

8:05/WQXR-AM/FM—Bach: Flute Cto in a; **Haydn:** Sym #99 in E-Flat.

9:00/WNYC—Great Concerts from the Y. Recorded at the 92nd Street Y. American String Quartet. **Haydn:** Qt in f, Op. 20, #5; **Brahms:** Qt #3 in b-flat, Op. 67; **Bartok:** Qt #4.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kent Nagano, conductor. **Mahler:** Sym #9 in D.

9:45/WNYC—Chamber Music Society of Lincoln Center Bach Festival Organ Recitals. Anthony Newman. **Bach:** Prelude in E-Flat; Selections from the Clavierubung III.

Tues., March 19

3:00/WNCN—Mozart: Sym in D; **Sibelius:** Four Legends from the Kalevala, Op. 22, #2, "The Swan of Tuonela."

WNYC—Schoenberg: Cabaret Songs; **Weill:** Selections from The 3-Penny Opera.

4:04/WQXR-AM/FM—Bizet: Suite from Carmen; **Haydn:** Divertimento in G for Winds; **Delius:** On Hearing the First Cuckoo in Spring.

5:00/WNCN—Finzi: Eclogue for Piano and String Orch; **Telemann:** Fantasias for Flute.

6:00/WNCN—Mompou: Canciones y danzas, #1-3; **Biber:** Sonata for Violin, "Animal."

7:00/WNYC—Bach Documentary. Bach and the Church, Part II. "The Passions."

7:03/WQXR-AM/FM—Ravel: Mother Goose Suite; **Haydn:** Fantasy in C; **Telemann:** Cto in D for 3 Trumpets.

8:00/WNCN—A Musical Offering, broadcast live from the WNCN *Performance Studio.*

WNYC—Chamber Music Society of Lincoln Center Bach Festival. **Bach:** Brandenburg Cto #6 in B-Flat; Sonata for Flute & Harpsichord in b.

8:05/WQXR-AM/FM—Bach: Brandenburg Cto #4 in G; **Sibelius:** Sym #3 in c, Op. 52.

9:06/WQXR-AM/FM—Philadelphia Orchestra Sampler.

9:30/WNCN—The Third Annual Classical Gammy Gala. Music by and interviews with the winners of the 1984 Classical Grammy Awards.

9:45/WNYC—Chamber Music Society of Lincoln Center Bach Festival Organ Recitals. Gillian Weir. **Bach:** Toccata and Fugue in d; Selections from the Achtzehn Chorale; Prelude and Fugue in b.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Mar. 13–15 and 18–19

❷ WCBS
212-975-4321
❹ WNBC
212-664-4444
❺ WNEW
212-535-1000
❼ WABC
212-887-7777
❾ WOR
212-764-7000
⓫ WPIX
212-949-1100
⓭ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
🅗 HOME BOX OFFICE
212-484-1100
🅝 UPTOWN
212-942-7200
🅢 SHOWTIME
212-708-1600
🅦 WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
🅗 Wed/Oliver the Artful Dodger
🅢 Tue/The Enchanted Journey

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
🅗 Fri/Movie: Misty
Mon/The Camel Boy
Tue/Two of Hearts
🅢 Wed/Shinbone Alley
Thu/An Easter Story
Mon/Fatty Finn

6:35
🅗 Thu/Life on Earth: Building Bodies

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Wed–Fri/Pink Panther
Mon–Tue/Heathcliff
🅢 Thu/The Enchanted Journey
Fri/John Barbour's World

7:30
❺ Fat Albert
⓫ Scooby Doo
🅗 Wed/Fraggle Rock
Thu/Puff the Magic Dragon
Tue/Movie: The Ice Pirates
🅢 Tue/Movie: Sahara

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
🅗 Wed/Movie: Lone Wolf McQuade
Thu/Movie: Somewhere in Time
Fri/Movie: Unfaithfully Yours
Mon/Movie: The Secret Life of Walter Mitty
🅢 Wed/King of the Beasts
Fri/Movie: Brainstorm
Mon/Movie: Twilight Zone—The Movie

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
🅢 Wed/Movie: Space Raiders
Thu/A Talent for Murder

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
🅦 Wed/Movie: Lassiter
Thu/Movie: Stryker
Fri/Elvis: That's the Way It Is
Mon/Movie: Spring Break

9:15
🅦 Tue/Movie: Slayground

9:30
❷ Anything for Money
❺ Wed–Fri/Carol Burnett
Mon–Tue/Make Room for Daddy
❾ News
⓫ Laverne & Shirley
🅗 Tue/Not *Necessarily* the Movies

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Wed–Fri/Welcome Back, Kotter
Mon–Tue/Gilligan's Island
❾ Romper Room
⓫ Odd Couple
🅗 Wed/Movie: Max Dugan Returns
Thu/Movie: The One and Only
Fri/Movie: Brady's Escape
Mon/Movie: Unfaithfully Yours
Tue/Movie: Sahara
🅢 Wed/Movie: Twice-Told Tales
Thu/Movie: The Alphabet Murders
Fri/Movie: The Red Danube
Mon/The Alphabet Murders
Tue/Movie: Come and Get It

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Take
⓫ Family

10:45
🅦 Tue/Movie: Heat and Dust

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Bewitched
🅦 Wed/Movie: All the Right Moves
Thu/Movie: The Osterman Weekend
Fri/Movie: Max Dugan Returns
Mon/Movie: Angel

11:30
❹ Scrabble
❼ Family Feud
❾ I Dream of Jeannie
⓫ Best Talk in Town
🅗 Fri/Movie: Superman III
🅢 Thu/Movie: Unfaithfully Yours
Mon/Movie: Space Raiders

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Wed/Movie: Cracking Up
Thu/Finnegan Begin Again
Mon/Movie: Somewhere in Time
Tue/Movie: Sounder
🅢 Wed/Movie: Raise the Titanic!
Fri/Movie: Sahara
Tue/Waylon Jennings: A Cowboy in London

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: Love With the Proper Stranger (1964). Steve McQueen, Natalie Wood.
Thu/Great Expectations
Fri/Movie: Young Cassidy (1965). Rod Taylor, Julie Christie.
Mon/Movie: Buck and the Preacher (1972). Sidney Poitier, Harry Belafonte.
Tue/Movie: The Road to Rio (1947). Bob Hope, Bing Crosby.
🅦 Mon/Movie: Heads or Tails

12:45
🅦 Thu/Movie: Man of La Mancha

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Alive and Well
🅢 Mon/Movie: A Song Is Born
Tue/A Talent for Murder
🅦 Wed/Movie: A Night in Heaven
Fri/Movie: Of Unknown Origin
Tue/Movie: First Blood

1:30
❷ As the World Turns
🅗 Wed/Movie: Splash
🅢 Thu/Movie: Twilight Zone—The Movie

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
⓫ Thu/Tom and Jerry
🅗 Thu/Not *Necessarily* the News
Fri/Movie: Max Dugan Returns
Mon/Movie: Hanover Street
Tue/Finnegan Begin Again
🅢 Wed/Movie: The Sting II
Fri/Movie: Come and Get It

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Tom and Jerry
🅗 Thu/Movie: The Ice Pirates
🅦 Mon/The Screening Room
Tue/Movie: Slayground

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
🅢 Mon/Paper Chase
Tue/John Barbour's World
🅦 Wed/Movie: Lassiter
Thu/Movie: Stryker
Fri/Elvis: That's the Way It Is
Mon/Movie: Spring Break

3:30
❺ Plastic Man
❾ Newlywed Game
⓫ Heathcliff
🅗 Wed/Oliver the Artful Dodger
🅢 Thu/An Easter Story

3:40
⓭ Sesame Street

4:00
❷ Rockford Files (except Tue)
Tue/Morry's Stories
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed/Movie: The Doomsday Machine (1972). Booby Van, Ruta Lee.
Thu/Movie: The Satan Bug (1965). George Maharis, Anne Francis. Overlooked suspense yarn about deadly virus in the hands of a lunatic.
Fri/Movie: Voyage to the Bottom of the Sea (1961). Walter Pidgeon, Joan Fontaine.
Mon/Movie: The Girl Hunters (1963). Lloyd Nolan, Mickey Spillane.
Tue/Movie: P. J. (1968). George Peppard, Susan St. James.
⓫ Voltron
🅗 Fri/Movie: Misty
Mon/The Camel Boy
Tue/Two of Hearts
🅢 Wed/King of the Beasts
Thu/Animal Talk
Fri/Somewhere Tomorrow
Mon/Fatty Finn
Tue/The Enchanted Journey
🅦 Tue/A Horse Called Jester

4:30
❷ Tue/Schoolbreak Special
❹ People's Court
❺ Brady Bunch
❼ New $100,000 Name That Tune
⓫ Happy Days
🅗 Thu/Life on Earth: Building Bodies
🅢 Wed/Shinbone Alley

4:45
⓭ Mister Rogers' Neighborhood

5:00
❷ News (except Tue)
❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
🅗 Wed/Fraggle Rock
Tue/Braingames
🅢 Thu/The Enchanted Journey
🅦 Wed/Movie: The Black Stallion Returns
Thu/Fire and Ice
Fri/Peter and the Wolf
Mon/Movie: Krull
Tue/Movie: The Twelve Months

5:25
⓭ 3-2-1 Contact

5:30
❷ Tue/News
🅗 Wed/Movie: Lone Wolf McQuade
Thu/Movie: Somewhere in Time
Fri/Fraggle Rock
Mon/Movie: The Secret Life of Walter Mitty
Tue/Movie: The Ice Pirates
🅢 Tue/King of the Beasts

Evening, Mar. 13–15 and 18–19

Wed., Mar. 13

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ World Chronicle

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment
🅢 Movie: Space Raiders

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
🅦 Movie: Broadway Danny Rose

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Ski Week
🅗 Video Jukebox

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ PM Magazine
❼ Fall Guy (cc)
❾ News
⓫ Movie: Blood and Honor (1982). Jeffrey Frank, Steven Rubling. Part 1 (Part 2, Tue., Mar.12, 8 p.m.).
⓭ Special: Great Moments With National

Geographic (cc)
21 All Creatures Great and Small
31 Eye on Dance
H Movie: Reckless
N Movie: Edith and Marcel
S Movie: Raise the Titanic!

8:30
2 Movie: Missing (1982). Jack Lemmon, Sissy Spacek.
5 Rituals
9 NHL: Islanders vs. Chicago Blackhawks
31 Looking East
W Movie: Two of a Kind

9:00
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
21 Not the Nine O'Clock News
31 A Skating Spectacular 1985

9:30
4 Sara
21 Butterflies
H Movie: Splash

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
13 The Everly Brothers' Rock 'n' Roll Odyssey
21 The Bounder
31 Videoville
S Movie: Night of the Zombies
W Movie: All the Right Moves

10:30
11 News
21 Only When I Laugh
N Movie: Carnal Knowledge

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Nightly Business Report

11:30
2 Magnum, P.I.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
H Movie: An Unmarried Woman
W Movie: Aphrodite

11:45
13 Rock & Roll Disciples
S Rick and Bob Report

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek

12:15
N Movie: Over the Brooklyn Bridge
S Movie: The Sting II

12:20
13 MacNeil/Lehrer NewsHour

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

12:40
2 Movie: The Fiendish Plot of Fu Manchu (1980). Peter Sellers, Sid Caesar.

12:45
W Movie: A Night in Heaven

1:00
7 Movie: Lovin' Molly (1974). Blythe Danner, Beau Bridges.
9 The Saint
11 One Step Beyond

1:30
4 News
5 Hogan's Heroes
11 News

1:35
H Movie: Jinxed

2:00
2 News
4 Sally Jesse Raphael
5 Movie: The Valley of the Gwangi (1969). James Franciscus.
9 Joe Franklin
11 Movie: Possession (1973). Joanna Danhem, Joan Carson.
S Movie: Circle of Power

2:15
W Movie: Lassiter

2:30
4 Candid Camera

3:00
4 Treasure Hunt
9 Movie: The Prince Was a Thief (1951). Tony Curtis, Piper Laurie.

3:20
H Movie: Betrayal

3:30
4 Here's Lucy
11 F Troop

3:45
S Movie: The Last Fight

4:00
4 Here's Lucy
11 Abbott and Costello

4:02
5 Cmesat

4:30
4 Here's Lucy
11 Biography: Queen Elizabeth II

4:32
5 Cmesat

5:00
4 Here's Lucy
9 News
11 Life of Riley
H Movie: Reckless

5:15
S Rick and Bob Report

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

5:45
S King of the Beasts

Thu., Mar. 14

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Barbara's World of Horses and Ponies
31 Why in the World

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment
S A Talent for Murder

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Motorweek
W Movie: Palmy Days

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 This Old House
H Puff the Magic Dragon

8:00
2 Magnum, P.I.
4 Cosby Show
5 PM Magazine
7 Movie: Smokey and the Bandit II (1980). Burt Reynolds, Sally Field. (cc)
9 News
11 Movie: The Hireling (1973). Sarah Miles, Robert Shaw.
13 Special: Sentimental Journeys
21 Austin City Limits
31 Water Garden
H The Last Polka
N Movie: Bad Boys
S Movie: Unfaithfully Yours

8:30
4 Family Ties
5 Rituals
9 Sale of the Century
31 The Home Front
W Movie: The Osterman Weekend

9:00
2 Special: 11th Annual People's Choice Awards
4 Cheers
5 Merv Griffin
9 TBA
21 Country Express
H Movie: The Hotel New Hampshire

9:30
4 Night Court
9 NHL: Rangers vs. Calgary Flames
21 This Old House (cc)

10:00
4 Hill Street Blues
7 20/20 (cc)
9 Billy Graham
11 News
21 Folk Reunion at Devil's Lake
31 Tony Brown's Journal
S Bizarre 8

10:15
N Movie: Sweet Hours

10:30
11 News
31 America's Black Forum
S Steambath

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 The Weavers: Wasn't That a Time?
21 Nightly Business Report
H Not *Necessarily* the News
S Movie: Twilight Zone—The Movie
W Movie: Country Comfort

11:30
2 NCAA Basketball Championship: TBA
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
H Movie: Purple Hearts

12 MIDNIGHT
7 Eye on Hollywood
9 Racing From Roosevelt
11 Star Trek
N Movie: Rear Window

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
9 Jackie Gleason
13 Masterpiece Theatre—The Jewel in the Crown
W Movie: Man of La Mancha

12:45
S Movie: Au Pair Girls

1:00
7 Movie: Island of the Lost (1968). Richard Greene. No, it is not about NYC.
9 The Saint
11 One Step Beyond

1:30
4 News
5 Hogan's Heroes
11 News
H Finnegan Begin Again

2:00
2 News
4 Sally Jesse Raphael
5 Movie: Dead Heat on a Merry-Go-Round (1966). James Coburn, Camilla Sparv. Nice title.
9 Joe Franklin
11 Movie: The Savage Curse (1974). George Chakiris, Jenny Agutter.

2:15
S Movie: Reckless

2:30
4 Candid Camera

2:45
W Movie: Stryker

3:00
4 Treasure Hunt
9 Movie: Bend of the River (1952). James Stewart, Rock Hudson.

3:25
H Movie: Somewhere in Time

3:30
4 Here's Lucy
11 F Troop

3:50
S Movie: Unfaithfully Yours

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Henry Ford

5:00
4 Here's Lucy
9 News
11 It's Your Business

5:15
H The Last Polka

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

5:45
S Animal Talk

Fri., Mar. 15

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Motorweek
31 Tony Brown's Journal
H Movie: Unfaithfully Yours
S Movie: Brainstorm

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Moneymakers IV
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 News
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Why in the World
W Movie: Max Dugan Returns

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 NBA: Knicks vs. Philadelphia 76ers
11 News
21 Long Island Report
31 The Earth Explored

8:00
2 Detective in the House
4 Code Name: Foxfire
5 PM Magazine
7 Webster (cc)
11 Movie: The Quiet Man (1952). John Wayne, Maureen O'Hara. Fine John Ford homage to Ireland.
13 Washington Week in Review
21 National Geographic Special: Ballad of the Irish Horse
31 Masterpiece Theatre: The Jewel in the Crown
H Movie: An Unmarried Woman
N Movie: L' Argent
S Movie: The Blue Lagoon

8:30
5 Rituals
7 Mr. Belvedere (cc)
13 Wall $treet Week

9:00
2 Dallas
4 V
5 Merv Griffin
7 Benson (cc)
13 Great Performances: *Rigoletto*. Filmed on location in Italy, with Luciano Pavarotti. Stereo simulcast over WNCN-FM.
21 Movie: Take a Letter, Darling (1942). Rosalind Russell, Fred MacMurray.
31 The Boy David
W Movie: The Buddy System

9:30
7 Off the Rack (cc)

10:00
2 Falcon Crest
4 Miami Vice
5 11 News
7 Matt Houston (cc)
9 Billy Graham
31 Gold Lust
H Boxing: Larry Holmes vs. David Bey
N Movie: Rope
S Movie: Sahara

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Nightly Business Report
W Movie: A Scent of Heather

11:30
2 NCAA Basketball Championship: TBA
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
13 Movie: The Americanization of Emily (1964). James Garner, Julie Andrews.
21 Latenight America
H Maximum Security

12 MIDNIGHT
7 ABC Rocks
9 Top 40 Videos
11 Star Trek
H Movie: Reckless
N Movie: Diary of a Country Priest
S Movie: Now and Forever

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks
W Movie: Nathalie

1:00
9 The Saint
11 One Step Beyond

1:30
2 Record Guide
5 America's Top Ten
11 News

1:35
H Movie: Hot Dog . . . the Movie

1:40
S Movie: Surf II

2:00
2 Movie: I Will, I Will . . . for Now (1976). Elliott Gould, Diane Keaton.
4 News
5 Movie: The Lost Continent (1968). Eric Porter, Hildegarde Kneff. Tramp steamer with shady manifest braves morass of man-eating seaweed.
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
W Elvis: That's the Way It Is

2:30
4 Sally Jesse Raphael
7 Movie: Baker's Hawk (1976). Clint Walker, Burl Ives.

3:00
4 Candid Camera
9 Movie: Pillars of the Sky (1956). Jeff Chandler, Dorothy Malone.
11 Africa: A Continent in Crisis

3:10
S John Barbour's World

3:15
H Movie: The Lonely Guy

3:30
4 Music City USA

3:41
5 Movie: Trog (1970). Joan Crawford. Joan and the missing link.

3:45
W Movie: Of Unknown Origin

4:00
4 Hit City

SOLUTIONS TO LAST WEEK'S PUZZLES

C	H	I	L	T	E	R	N	■	S	P	R	U	C	E
A	■	M	■	I	■	I	■	■	■	L	■	N	■	X
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A	■	A	■	■	■	R	■	P	■	■	■	Y	■	D
M	A	D	E	I	N	T	A	I	W	A	N	■	■	■
M	■	M	■	S	■	O	■	D	■	S	■	S	■	L
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O	E	D	■	■	S	E	Z	■	■	■	I	D	S	■	■	A	S	M	A	D
F	R	E	N	C	H	R	E	G	I	O	N	■	C	O	E	■	I	S	L	E
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B	E	W	A	R	E	T	H	E	I	D	E	S	O	F	■	G	A	L	O	P
A	G	A	T	E	■	H	E	R	■	E	M	E	N	D	■	O	N	E	U	P
N	O	Y	E	S	■	A	M	Y	■	D	E	L	S	■	■	■	E	S	T	S

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TELEVISION

⑪ Abbott and Costello

4:08
② Newsmakers

4:10
Ⓢ **Movie:** The Blue Lagoon

4:30
④ Treasure Hunt
⑪ Biography: Generalissimo Francisco Franco

4:38
② **Movie:** UFO Journals (1975). Sobering insights.

4:50
Ⓗ Gotta Dance, Gotta Sing

5:00
④ Here's Lucy
⑨ News
⑪ Insight

5:30
④ Here's Lucy
⑨ **Movie:** Appointment in Honduras (1953). Glenn Ford, Zachary Scott.
⑪ News

Mon., Mar. 18

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ A House for All Seasons
㉛ All About TV
Ⓢ **Movie:** Twilight Zone—The Movie

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College
Ⓦ **Movie:** The Osterman Weekend

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Cityscope
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ PM Magazine
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ **Movie:** Scarecrow (1973). Gene Hackman, Al Pacino. A pair of drifters.
⑬ Who Are the Debolts?
㉑ Great Moments With National Geographic (cc)
㉛ Merton: A Film Biography of Thomas Merton
Ⓗ All the Rivers Run
Ⓝ **Movie:** The Trouble With Harry
Ⓢ **Movie:** Neighbors

8:30
⑤ Rituals
⑨ Sale of the Century

9:00
② Kate & Allie
④ **TV Movie:** Private Session. Mike Farrell, Maureen Stapleton.
⑤ Merv Griffin
⑦ **Movie:** This Wife for Hire. Pam Dawber, Robert Klein. (cc)
⑨ **Special:** Your Choice for the Film Awards
⑬ Musical Passage. Soviet Emigre Orchestra.
㉛ P-O-V
Ⓦ **Movie:** Angel

9:30
② Newhart
㉛ More Than Music

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ National Geographic Special: Land of the Tiger (cc)
㉛ The Boy David
Ⓗ **Movie:** Unfaithfully Yours
Ⓝ **Movie:** Over the Brooklyn Bridge
Ⓢ **Movie:** Reckless

10:30
⑪ News

10:55
⑬ Night of the Python

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Nightly Business Report
Ⓦ **Movie:** Felicity

11:30
② Simon & Simon
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓢ Rick and Bob Report

11:40
Ⓗ **Movie:** Hot Dog . . . the Movie

12 **MIDNIGHT**
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓝ Dutchman
Ⓢ **Movie:** Space Raiders

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ **Movie:** Heads or Tails

12:40
② McMillan and Wife
⑬ MacNeil/Lehrer NewsHour

1:00
⑦ **Movie:** Friday the Rabbi Slept Late (1976). Art Carney.
⑨ The Saint
⑪ One Step Beyond
Ⓝ Paul Robeson: A Tribute to an Artist

1:20
Ⓗ **Movie:** Dog Day Afternoon

1:30
④ ⑪ News
⑤ Hogan's Heroes
Ⓢ **Movie:** Percy

2:00
② News
④ Sally Jesse Raphael
⑤ Get Smart
⑨ Joe Franklin
⑪ **Movie:** Screamer (1974). Pamela Franklin.

2:30
④ Candid Camera
⑤ Best of Midday
Ⓦ **Movie:** Spring Break

3:00
④ TBA
⑨ **Movie:** Suspicion (1941). Cary Grant, Joan Fontaine. Cary as a potential murderer?

3:15
Ⓢ **Movie:** Neighbors

3:30
④ Here's Lucy
⑤ Off the Set
⑪ F Troop
Ⓗ **Movie:** The Hotel New Hampshire

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography: Adolf Hitler (Part 1)

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley
Ⓢ Paper Chase

5:25
Ⓗ Culture Club in Concert

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Mar. 19

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition
Ⓢ **Movie:** Sahara

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall City Comment
Ⓦ The Screening Room

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ **Movie:** The Buddy System

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Colorsounds
Ⓗ Not *Necessarily* the Movies

8:00
② Jeffersons
④ A-Team
⑤ PM Magazine
⑦ Three's a Crowd (cc)
⑨ News
⑪ **Movie:** The Naked Runner (1967). Frank Sinatra, Peter Vaughan.
⑬ Nova
㉑ Answerwise
㉛ Living Planet: A Portrait of the Earth
Ⓗ All the Rivers Run
Ⓝ **Movie:** Edith and Marcel
Ⓢ Waylon Jennings: A Cowboy in London

8:30
② Alice
⑤ Rituals
⑦ Who's the Boss? (cc)
⑨ **NHL:** Devils vs. Washington Capitals
㉑ De Bono's Thinking Course

9:00
② **TV Movie:** Seduced. Judd Hirsch, Amy Steel.
④ Riptide
⑤ Merv Griffin
⑦ MacGruder and Loud (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown
㉛ *My Heart, Your Heart*
Ⓢ **Movie:** The Hunger
Ⓦ **Movie:** Heat and Dust

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Moonlighting
⑬ **Movie:** The Loved One (1965). Robert Morse, Jonathan Winters. Something to offend everyone.
㉑ Masterpiece Theater: The Jewel in the Crown
㉛ Alzheimer's Disease: You Are Not Alone
Ⓗ Maximum Security

10:30
⑪ News
㉛ A Taste of China
Ⓗ The Last Polka
Ⓝ **Movie:** The Girl From Chicago

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Nightly Business Report
Ⓢ Bizarre 8

11:15
Ⓦ **Movie:** Blondes Have More Fun

11:30
② The Fall Guy
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Sahara
Ⓢ Steambath

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓢ **Movie:** The Blue Lagoon

12:20
⑬ MacNeil Lehrer NewsHour

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓝ **Movie:** Bad Boys

12:40
② Columbo

12:45
Ⓦ **Movie:** Slayground

1:00
⑦ **Movie:** Bronk (1976).

Jack Palance, David Birney.
❾ The Saint
⓫ One Step Beyond

1:25
Ⓗ Movie: Reckless

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:50
Ⓢ Movie: Surf II

2:00
❷ News
❹ Sally Jesse Raphael
❺ Movie: The More the Merrier (1943). Jean Arthur, Charles Coburn W. W. II boardinghouse. Coburn won a best-supporting Oscar.
❾ Joe Franklin
⓫ Movie: Sign It Death (1974). Patrick Allen.

2:15
Ⓦ Movie: First Blood

2:30
❹ Candid Camera

3:00
❹ TBA
❾ Movie: Twelve O'Clock High (1949). Gregory Peck, Dean Jagger.
Ⓗ Movie: Jinxed

3:20
Ⓢ Waylon Jennings: A Cowboy in London

3:30
❹ Here's Lucy
⓫ F Troop

3:45
Ⓦ Movie: Lone Wolf McQuade

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:08
❺ Cmesat

4:30
❹ Here's Lucy
⓫ Biography: Adolf Hitler (Part 2)
Ⓢ King of the Beasts

4:38
❺ Cmesat

4:45
Ⓗ Movie: The Lonely Guy

5:00
❹ Here's Lucy
Ⓢ John Barbour's World

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin

Weekend, Mar. 16–17

Sat., Mar. 16

6:00
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
Ⓗ Movie: The Brink's Job
Ⓢ The Little Detective

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
⓫ Pink Panther
Ⓢ Animal Talk

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
Ⓗ Movie: Hanover Street
Ⓢ Movie: Until They Sail

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Hee Haw
⓭ Open Mind

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Congress, We the People (cc)

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓗ The Last Polka
Ⓢ Movie: Rich, Young and Pretty

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ The New Literacy
Ⓗ Movie: The Ice Pirates
Ⓦ Movie: Love and Death

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ The New Literacy

11:55
㉑ Gourmet Cooking

12 **NOON**
❷ **NCAA Basketball Championship:** Tripleheader (TBA)
❹ Spiderman and His Amazing Friends
❺ Safe Harbor
❼ Weekend Specials (cc)
❾ Voyagers
⓫ **Special:** St. Patrick's Day Parade
⓭ The Everly Brothers' Rock 'n' Roll Odyssey
Ⓢ **Movie:** Splash

12:30
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
㉑ Rod and Reel II
Ⓦ Movie: Manhattan

1:00
❹ An Evening With Irish Television
❺ Fame
❾ Movie: Nightmare (1974). Richard Crenna, Patty Duke Astin.
㉑ New York's Master Chefs
Ⓗ Not *Necessarily* the Movies

1:30
❼ New York Hot Tracks
㉑ Square Foot Gardening
Ⓗ Movie: The One and Only

1:35
⓭ The Weavers: Wasn't That a Time?

2:00
❹ Movie: Svengali (1931). John Barrymore, Marian Marsh. Barrymore is mesmerizing.
❺ Starsky and Hutch
Ⓢ The Little Detective

2:15
㉑ Gourmet Cooking
Ⓦ Movie: Broadway Danny Rose

2:30
❼ Greatest Sports Legends—Willis Reed
❾ **NHL:** Rangers vs. Pittsburgh Penguins

2:45
㉑ Rod and Reel II

3:00
❺ Movie: Superpower. Billy Chong. Chop chop.
❼ Pro Bowlers Tour
⓭ Sentimental Journeys
Ⓢ Movie: The Ice Pirates

3:25
㉑ New York's Master Chefs

3:30
❹ World Pro Arm Wrestling Championships
Ⓗ Movie: The Brink's Job

4:00
⓫ Star Trek
㉑ This Old House (cc)
Ⓦ Movie: A Midsummer Night's Sex Comedy

4:30
❹ **Golf:** Women's Kemper Open
❼ Wide World of Sports
㉑ Motorweek

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓫ Love Boat
㉑ Great Performances: *Purlie*
Ⓢ Movie: Deal of the Century

5:30
Ⓗ Movie: Hanover Street
Ⓦ Movie: Zelig

5:55
⓭ In the Kingdom of the Dolphin

6:00
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits

6:30
❷ ❹ ❼ News
⓫ Dance Fever

7:00
❷ ❾ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Closeup
⓫ Jeffersons
⓭ Wild America Special
㉛ Washington Week in Review
Ⓢ Movie: Splash
Ⓦ Movie: Unfaithfully Yours

7:30
❷ Muppets
❹ Fight Back
❺ Archie Bunker's Place
❼ The Money Test: The Tax Game
❾ House Calls
⓫ At the Movies
㉛ European Journal
Ⓗ Braingames

8:00
❷ Otherworld
❹ Diff'rent Strokes
❺ Movie: Angels With Dirty Faces (1938). James Cagney, Pat O'Brien. The original killer/priest dichotomy.
❼ T. J. Hooker (cc)
❾ Movie: The Luck of the Irish (1948). Tyrone Power, Anne Baxter. Tyrone is bedeviled by a leprechaun.
⓫ **Special:** Stuntman Awards (tape of Feb. 2 event)
⓭ Rodgers and Hammerstein: The Sound of American Music
㉑ Soundstage: Tina Turner
㉛ Hello Jerusalem
Ⓗ Movie: Sahara
Ⓝ Movie: Xica

8:30
❹ Candid Kids

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
㉑ Johnny Mathis in Concert
㉛ Mystery!: The Adventures of Sherlock Holmes
Ⓢ Movie: The Ice Pirates
Ⓦ Movie: Exposed

9:30
❹ It's Your Move

10:00
❷ Cover Up
❹ NBC News White Paper
❺ ⓫ News
❼ Finder of Lost Loves
❾ Billy Graham
⓭ Movie: On the Town (1949). Frank Sinatra, Gene Kelly. Dancing in the streets. One of the first to be filmed on location.
㉛ German Pro Soccer
Ⓗ Not *Necessarily* the Movies
Ⓝ Movie: Demons in the Garden

10:30
⓫ Wall Street Journal Report
㉑ Dionne Warwick in

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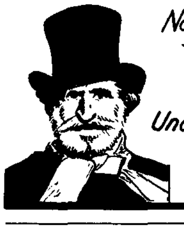
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Concert
Ⓗ The Hitchhiker

11:00
❷ ❹ ❼ News
❺ Movie: Eyes of Laura Mars (1978). Faye Dunaway, Tommy Lee Jones. Photographer with ability to foresee murders before they happen. Co-written by John Carpenter.
❾ In Search Of
⓫ Tales From the Darkside
Ⓗ Movie: The One and Only
Ⓢ Movie: Night of the Zombies
Ⓦ Movie: Lady of Lust

11:30
❹ Saturday Night Live
❼ World News Tonight—Weekend Report (cc)
❾ Racing From Roosevelt
⓫ Honeymooners
㉑ Frankie Valli and the Four Seasons in Concert

11:45
❷ Sports People
❼ Movie: The Proud and the Damned (1972). Chuck Connors, Jose Greco. Civil War veterans hire out as mercenaries for a Latin American dictator.

12 MIDNIGHT
❷ TV Movie: The Keegans (1975). Adam Roarke, Judd Hirsch.
❾ WWF All-Star Wrestling
⓫ Lifestyles of the Rich and Famous
Ⓝ Movie: The Dresser

12:05
⓭ Sneak Previews

12:30
Ⓦ Movie: Sizzle

12:45
Ⓗ The Last Polka
Ⓢ Movie: The Hunger

1:00
❹ Eischeid
❾ Movie: Island of Living Horror. John Ashley, Beverly Hills. See Thu., Mar. 14, 1 a.m.
⓫ At the Movies

1:05
❺ Movie: Report to the Commissioner (1975). Michael Moriarty, Yaphet Kotto. Idealistic rookie cop, assigned to a task his superiors believe impossible for him, manages to stumble on the solution, while losing his illusions in the process.

1:30
⓫ News

1:39
❷ Music Magazine

1:40
❼ Movie: Moonfire. Richard Egan, Sonny Liston.

1:45
Ⓗ Fort Apache, the Bronx
Ⓦ Movie: Bananas

2:00
❹ Rock-n-America
⓫ Movie: Tunes of Glory (1960). Alec Guinness, John Mills. Callous colonel versus younger officer.

2:09
❷ TV Movie: Force Five (1975). Gerald Gordon, Nick Pryor.
Ⓢ Movie: Deal of the Century

3:00
❹ Gavin/Lott
❾ Movie: Captain Boycott (1947). Stewart Granger, Robert Donat. Landowner versus tenants. Donat as Parnell.

3:15
Ⓦ Movie: Love and Death

3:30
❹ Movie: Second Chorus (1940). Fred Astaire, Paulette Goddard. Fred has designs on Paulette.

3:38
❷ TV Movie: The Stranger Who Looks Like Me (1974). Meredith Baxter, Beau Bridges.

3:55
Ⓗ Movie: Jinxed

4:00
⓫ Abbott and Costello

4:30
⓫ Biography: Mahatma Gandhi
Ⓢ Movie: The Ice Pirates

5:00
❾ News
⓫ Life of Riley

5:07
❷ TV Movie: Hey, I'm Alive (1975). Edward Asner, Sally Struthers.

5:30
❾ Straight Talk
⓫ News

5:50
❺ Time for Timothy

Sun., Mar. 17

6:00
⓫ Wall Street Journal Report
Ⓗ Movie: My Favorite Year

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
Ⓢ Shinbone Alley

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)
Ⓗ Movie: Max Dugan Returns

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price
Ⓢ An Easter Story

8:30
❷ For Our Times
❹ Here's Lucy
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
Ⓢ David Copperfield

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ Spider Man
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five

9:15
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron
Ⓗ Video Jukebox

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ The Transformers
Ⓗ Movie: Cracking Up
Ⓢ Movie: The Sting II
Ⓦ Movie: I See a Dark Stranger

10:15
⓭ Great Moments With National Geographic

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges

11:00
❷ Taking Advantage
❹ First Estate
❺ Movie: Tarzan's Greatest Adventure (1959). Gordon Scott, Anthony Quayle. Watch for young Sean Connery.
❾ Make Peace With Nature
⓫ Movie: Mexican Hayride (1948). Bud Abbott, Lou Costello.

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
㉑ Exploring Language
Ⓗ Fraggle Rock

12 NOON
❷ NCAA Basketball Championship: Tripleheader (TBA)
❹ News 4orum
❾ Robert Schuller (cc)
㉑ Tony Brown's Journal
Ⓗ My Mother Was Never a Kid
Ⓢ Paper Chase
Ⓦ Movie: The Brink's Job

12:15
⓭ Harlan County U.S.A.

12:30
❹ Meet the Press
❼ *Sportsbeat*
⓫ Movie: One Million Years B.C. (1966). Raquel Welch, John Richardson. Remember the poster?
㉑ Movie: The Gorilla (1939). Ritz Brothers, Patsy Kelly.

12:45
❺ Movie: The Big Mouth (1967). Jerry Lewis.

1:00
❹ Sportsworld Special. A look at professional wrestling.
❼ Like It Is
❾ Lorne Greene's New Wilderness
Ⓗ Movie: Let's Spend the Night Together
Ⓢ Movie: The Spy With My Face

1:30
❼ News Conference
❾ Exciting World of Speed and Beauty

1:45
Ⓦ Movie: A Stranger's Kiss

2:00
❹ Sportsworld. Boxing from Egypt (John Mugabi vs. Earl Hargrove); World Cup Skiing from B.C., Canada.
❾ NHL: Islanders vs. Philadelphia Flyers
㉑ The Everly Brothers' Rock 'n' Roll Odyssey

2:15
⓭ Great Performances: *Rigoletto* (see Fri., Mar. 15, 9 p.m.).

2:30
❼ USFL Football: TBA
⓫ Movie: Doc Savage, the Man of Bronze (1975). Ron Ely, Paul Gleason.
Ⓗ Movie: My Favorite Year
Ⓢ A Talent for Murder

3:00
❹ Golf: Women's Kemper Open
❺ Movie: The Klansman (1974). Lee Marvin, Richard Burton.

3:30
㉑ Folk Reunion at Devil's Lake
Ⓦ Movie: Spacehunter

4:00
❾ Golf: USF&G Golf Classic
Ⓗ Movie: Cracking Up
Ⓢ Movie: Raise the Titanic!

4:30
⓫ Movie: American Graffiti (1973). Richard Dreyfuss, Ronny Howard. Growing up in the early sixties. Terrific cast, and an overlooked, chilling postscript.
㉑ Woody Guthrie: Hard Travelin'

4:55
⓭ Rodgers and Hammerstein: The Sound of American Music

5:00
❺ Fame
Ⓦ Movie: David Copperfield

5:30
Ⓗ Movie: Max Dugan Returns

6:00
❷ ❹ ❼ News
❺ Movie: Strange Shadows in an Empty Room (1977). Stuart Whitman, John Saxon. Detective on the trail of his sister's killer. Originally titled *Blazing Magnums.*
❾ World at War
㉑ Pete Seeger and Arlo Guthrie Together in Concert
Ⓢ Movie: The Sting II

6:30
❷ ❹ ❼ News

6:55
⓭ Living Planet: A Portrait of the Earth (cc)

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not
❾ Switch
⓫ Solid Gold
㉑ Ask Congress
Ⓦ Movie: The Grey Fox

7:30
❹ Punky Brewster
Ⓗ Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ Movie: Brubaker (1980). Robert Redford, Jane Alexander. Reform-minded warden in corrupt Southern prison.
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: The Adventures of Sherlock Holmes
㉛ A Skating Spectacular 1985
Ⓗ Movie: Harry and Son
Ⓝ Movie: The Sorrow and the Pity
Ⓢ Reckless Disregard

8:30
Ⓦ The Screening Room

9:00
❷ *Crazy Like a Fox*
❹ TV Movie: The Burning Bed (1984). Farrah Fawcett, Paul Le Mat. Battered wife on trial for murdering her husband.
❺ Special: Spain: The Land and the Legend
❾ Hispanic Horizons
⓫ Love Boat
㉑ Movie: Northwest Mounted Police (1940). Gary Cooper, Preston Foster. Cecil B. DeMille directed Cooper as Dusty Rivers (see Sun., Mar. 17, 3 a.m.), a Texas Ranger searching for a fugitive in Canada.
㉛ Survival Specials: The Last Roundup of Elephants
Ⓦ Movie: Purple Hearts

9:05
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)

9:30
❾ Nine on New Jersey

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
⓭ A Salute to "The Jewel in the Crown"
㉛ Ticket to Seoul
Ⓗ Carlin on Campus
Ⓢ Bizarre 8

10:30
❺ Sports Extra
❼ Foul-Ups, Bleeps and Blunders (cc)
❾ New Jersey People
⓫ From the Editor's Desk
Ⓢ Steambath

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Adam Smith's Money World
Ⓗ My Favorite Year
Ⓢ Movie: Hot Dog . . . the Movie
Ⓦ Movie: U.K. Erotica

11:15
❷ News

11:30
❺ David Susskind
❼ World News Tonight—Weekend Report (cc)
❾ It Is Written
⓫ Honeymooners
⓭ Wall $reet Week
㉑ Ask Congress

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ Movie: Old Dracula (1974). David Niven, Teresa Graves. Blood-typing Playboy Bunnies for a thirsty wife.
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Butterflies

12:30
❹ Greatest American Hero
Ⓝ Movie: Carnal Knowledge
Ⓦ Movie: Twice Upon a Time

12:35
Ⓗ Movie: Let's Spend the Night Together

12:45
Ⓢ Movie: Raise the Titanic!

1:00
❷ Barnaby Jones
❾ Movie: The Fighting O'Flynn (1949). Douglas Fairbanks Jr., Richard Greene. Fairbanks and Greene vie in love and intrigue.
⓫ Tales From the Darkside

1:30
❹ America's Choice
❺ World Vision
⓫ News

1:45
❼ Movie: Curse of the Fly (1965). Brian Donlevy, Carole Gray. Like father, like son.

2:00
❷ News
❹ Visiones
⓫ Wall Street Journal Report

2:10
Ⓗ Movie: Purple Hearts

2:30
❹ First Estate
⓫ Movie: Waltz of the Toreadors (1962). Peter Sellers, Margaret Leighton. Sellers as a crusty old general with an eye for the ladies.

2:45
Ⓢ Movie: Lady on the Bus

3:00
❾ Movie: Captain Lightfoot (1955). Rock Hudson, Barbara Rush. Where do they get these names?

4:10
Ⓗ Movie: Cujo

4:20
Ⓢ Reckless Disregard

4:30
⓫ Biography: Fiorello La Guardia.

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:45
Ⓗ Video Jukebox

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/11, The Young Lions of Jazz featuring Winard Harper, Ralph Moore, Philip Harper, Benny Green and Charne Moffet. 3/12-17, The Monty Alexander Trio with John Clayton on bass, Ed Thigpen on drums and special guest Milt Jackson on vibes. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 3/11-16, Harold Maybern with Jamil Nasser. 3/18-23, Tommy Flanagan with George Mraz. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 3/11,18, Novella Nelson with Warren Smith and Abdul Wadud. 3/12,19, Lainie Cooke with Marvin Horne and Chris White. 3/13,20, Victor Lesser and Frank Canino. 3/14-16, Arnie Lawrence with Mike Richmond. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/16, St. Patrick's Day Celebration with traditional Irish music. 3/23, Tompkins County Horseflies. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 3/17, Turk Mauro Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/11,18, Les Paul Trio. 3/12-17, McCoy Tyner Big Band. 3/19-24, Joe Pass. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/11, Sonny Ochs. 3/12, Mary Travers. 3/13, The Big Combo. 3/14, Gayle Marie. 3/15, Touchstone. 3/16, Jane Brucker - comedy night. 3/17, Irish Tradition. 3/20, Tetes-Noire. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/11, Brian Smith with Rod Williams. 3/12-14, Hal Schaefer with Linc Milliman. 3/15,16, Walter Bishop Jr. 3/17,18, Mike Gerber with David EuBanks. 3/19-21, Ron McClure with Larry Willis. Upstairs: 3/15,22 at 8, Hilly, Lily and LuLu followed by the Gail Boggs Show with Brenda Madison at 10. 3/16,23 at 8, The High Heeled Women. 3/21, Jamie De Roy. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 3/13-17, Alicia Sherman with Peter Madsen and Dean Johnson. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 3/12-16,19-23, pianist Junior Mance with Marty Rivera on bass. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 3/11, Group 5. 3/12-17, Pharoah Sanders. 3/18, Sathima Bea Benjamin. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. *Offbeats*, starring Arthur Siegel, Tony Lang, and Miriam Fond, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 3/11,18, Lucy Galliher. 3/12,19, Alki Sterioupoulos. 3/13,20, Rebecca Kaine. 3/14,21, Wendy Luck. 3/15,22, Nina Sheldon. 3/16,23, Phoebe Legere. 3/17, John Weiss. Music from 9:30. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 3/14-16,18-23, singer-composer Mel Torme returns to New York, nightly at 9:15 and 11:15. AE,CB,DC,MC,V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Tues.-Thurs., The Eddie Davis Trio keeps the Red Blazer tradition alive. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/15, Wild Mojave; Eastern Bloc. 3/16, The Reducers.3/17, Dominique and Sussman Lawrence. 3/22, 10,000 Maniacs; Tetes Noires! No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 3/11, Sam Burtis. 3/12, Steve Slagle and Mike Stern. 3/14, Chuck Loeb. 3/15,16, Hiram Bullock. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/13, Straight Up. 3/14, Triple Z. 3/15, Julie Gold; Boys Life; Prime Time. 3/16, Everest; Band Next Door. 3/17, Christopher Rage. 3/20, Dominant Function. 3/21, Crimes of Passion; Things Fall Apart. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 3/11,18, Gil Evans' Orchestra. 3/12-17, Ron Carter Quartet. 3/19-24, Art Blakey and the Jazz Messengers. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 3/12-16, Grady Tate and special guest Gail Wynters, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 3/19-23, Gail Nelson. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. Shows from 9 p.m. 3/11,18, Loup Gurou. 3/12,13, A. Train. 3/14, Elliott Murphy. 3/15,16, Otis Rush. 3/19, Roberta Lawrence Band. 3/20, Delancy Street Hawaiians. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/11, Jerry Gonzalez and his Ft. Apache Band with Santiago Ceron and guest soloist Dizzy Gillespie. 3/18, Charanga America and Costa Brava with jazz soloist Michael Urbaniak. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 3/12-17, Red Rodney - IRA Sullivan Quintet. 3/19,24, Randy Brecker; John Abercrombie Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. 3/11, Charlie Gerard Quartet. 3/12-16, Neils Lan Doky and his Quintet featuring Bob Berg, Billy Hart, Curtis Lundy & Woody Shaw. Jazz, nightly from 9. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 3/11,18, pianist Jim Roberts with Brian Torff on bass. 3/12-16, pianist Larry Willis with Rufus Reid on bass. 3/17, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/11,12, Toots and Maytals. 3/15,16, Six Gun; Snuff. 3/19, Chris Hillman Band featuring Al Perkins. 3/22,23, Peach Fish Pie; Steel Angel. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 3/17, comedienne Elayne Boosler, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/16, comedians Richie Gold, Danny Curtis, Nancy Redman and Joe Vega, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/30, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 3/13,14, Hermeto Pascoal e Grupo. 3/15,16,22,23, Pe de Boi - Power Samba Band. 3/17, Guanabara. 3/20,21, Muta Baruka and the High Times Players. AE,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

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CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 3/11-16,18-23, jazz-pianist Ellis Larkins, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by singer-composer Henry Krieger, Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 3/11 at 9:30, *Taboo in Revue,* musical comedy revue produced by Steven McGraw. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 3/12,19, singer-comedian Sidney Myer. 3/13, Mary Ellen Bernard; Teresa Parente. 3/14, LaZoo. 3/15, Harriet Leider; Brian Hobbs & Steve Sorrow. 3/16, Harriet Leider. 3/17, Michael J. Donahue. 3/20, Susan Pujdak. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 3/17, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. 3/19-4/14, Jack Morgan and the Russ Morgan Orchestra. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 3/30, Julie Wilson in an all-Sondheim program - *Let Me Entertain You,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. **Cafe Barbizon:** A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Paul DiLello plays Sun., and Earl Rose Mon. 6-11. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/13, Woody Herman and His Woodchoppers present 'Jazz Cabaret,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 3/12, *The Early Show* - kid's musical comedy revue; Myriam Fuks. 3/13-16, *Sweet William* - revue; Montgomery, Plant & Stritch. 3/17, Cheryl Lodge; Loretta Devine. 3/18, K.T. Sullivan; Ria Absalom. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/11, Christopher O'Brien; For Play. 3/12, Liz & Isle; Mark Janicello. 3/13, Mona Tiglio & John Holt; Beth Chase. 3/14, Pamela Isaacs; Tracey Morse. 3/15, Michael Christiansen; Cindy Roesel. 3/16, Joyce Lyons; Bad Attitudes. 3/18, Sandi Linn; For Play. 3/19, Mary Catalano; Gregg Payne. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 3/12-16,19-23, Neville Dickie. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 3/11-14, Joe Ruddick. 3/15-17,22-24, pianist Charles Blenzig with Barry Smith on bass. 3/18-21, pianist Neal Kirkwood. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

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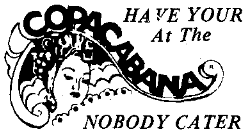

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Strictly Personals is a weekly feature. New Rate: **$23.00 per line effective with the January 7, 1985 issue.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. *Call 212-880-0732. All ads accepted at the discretion of the publisher.* **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Once Happily Married—Now widowed, young 50's professional woman, well-educated, well-traveled, attractive, intelligent and cultured, financially independent. I am an avid photographer, ardent choral singer, keen concert and ballet goer, astute art lover. I can cook too. No athlete I, but I enjoy the sports scene. I love adventure and exploration of all things great and small. Alas, I lack that special man with whom I can share the above and much more, a man who values common interests, good friendship as well as loving embraces. NYM M347.

You're The Man For Me—If you are tall and nice, warm and fun, progressive and practical, educated and experienced, capable and caring, around 60, unmarried. I too am all of the above and pretty as well. NYM M326.

Beautiful, Bright, Exciting Widow—Grown children, seeks a special man, Jewish, 45 plus, successful, dependable, and who loves to laugh. NYM M341.

Male, 5'7", 24—Seeks black or white female, 19-25, who enjoys dancing, eating, basketball, movies, an occasional walk and life. Photo and phone. NYM M342.

Marriage-Minded Male—41, 5'10", 175 lbs., seeking attractive female, 30-40, chemistry and communications a must. Goal: The American Dream, wife, family, home. Phone, photo, bio. NYM K387.

Striking, Raven-Haired Femme—5'9", sleek, classy professional, warm and expressive, who can whip up a new adventure as easily as a gourmet meal, seeks a sincere, trim, professional, Christian man, over 5'10", 28-42. Phone/bio/photo. NYM K388.

Cheerful, Energetic Lady—34, 5'7", slim, blonde, attractive, Catholic, never married, seeks counterpart. Please send bio/photo. NYM K431.

Take A Risk—On an outgoing, optimistic, open-hearted, Oregonian reaching out for a magnetic, magical, mature, Manhattan man. I'm 33, petite, very attractive, WASPy and highly successful seeking similar, sensitive, dynamic man, 35-45, for a real alliance. Photo/note. NYM K389.

Divorced Dad Only Need Respond—Barbara Parkins-type beauty, bright, zany, seeks unique male, 40-50, who knows how to love a child, likes other's (my 9-year-old). Be honest, loyal, kind, caring, easygoing sense of humor, emotionally/financially secure. Non-smoker, 5'9" plus. I love city life, travel, films and movies, true friends, recreational sports. I look 36 but I'm just over 40. Jewish preferred. Photo/note/phone. NYM J356.

Classy English WASP—39, 5'9", educated, warm, sensitive, adventurous with traditional values. Seeks man with whom to be supportive teammate. NYM J327.

Dynamic, Attractive—22, seeks 28-34, financially secure male to share skiing, beaches, dining and romance. Note and photo a must. NYM M312.

Brilliant, Affectionate, Handsome—Affluent real estate developer, tall, Ivy degrees, East Side, generous, kind, cuddly, fun, cosmopolitan, Jewish, 41, non-smoker with integrity, subtle humor, optimism, seeks happy, beautiful, educated, supportive, trustworthy, sociable, sensuous, gracious, tactile woman, 29-36, from good family for love, marriage, children. Informative letter, photo. NYM K390.

Fantastic, Funny, Fit, Fifty—Lady of means with very good genes. Sir, if you are curious and nothing penurious, you'll answer this ad and it will be glorious! NYM K392.

Warmth, Wit, Substance—Intelligent, handsome, successful woman, 38, with a strong zest for life seeks man with similar qualities. Manhattan only. NYM K394.

"Fabulous 40's" Corporate Woman—Seeks "fantastic 50's" affluent man. I am outstanding in looks, spirit and mind; so are you. You are confident, powerful and sophisticated; so am I. We both enjoy skiing to bike riding. Mozart to Motown, Lutèce to homemade chicken soup, dancing to quiet walks. We're both Jewish, overachieving and successful. Most of all, we're both trying to fill the only void in our life, love and commitment. NYM K395.

Poet And Troubadour—To ladies on balconies. Vice President also editor and reporter, sports addict, jazz buff (Prez), Casals and cat and dog lover. Incurable ham and romantic, and intellectual. Seeks same or maybe the opposite for bicycle trips to Dublin, Whales and Budapest. Photos ok, but just be Ava Gardner, slim and ravishing, earthy, elegant, adventurous, delightful. I'm 6'1", 40's, 165, divorced, and resemble Tyrone Power, unless I don't. NYM J336.

High Spirited—Big blue eyes, dazzling smile, 29. I radiate high energy and warmth so I attract lots of men, but not the right ones, maybe this will. I've spent the last 5 years creating a successful business and now have time to relax. I'm interested in someone who is comfortable and happy with himself and has reached some level of success; like a teddy bear with a warm heart on the inside but can be tough outside and take care of business. Photo/phone. NYM L271.

Media-Man Seeks Mate—Am 33, WASP, journalist, looking for brains, beauty, dedication and affection, 25-35. Bio/photo, please. NYM L304.

Long Dark Hair—38, 5'5", parent of 2 10th grader, wants to settle down with secure, articulate, physically fit man who appreciates Bach, Springsteen, Woody Allen. Warm, caring, romantic. Let's meet for wine and cheese in SoHo. Note/photo/phone. PO Box 1583, Fort Lee, NJ 07024.

Rare, Handsome Surgeon—Romantic, early 30's, highly successful, gentle, expressive, sensitive, slim, dynamic, funny. Has everything except that special lady with whom to share it all. Seeks caring, stunning, Manhattan Jewish woman, 20-32, to share happiness. Short bio and photo a must for reply. NYM J329.

Handsome, Successful Male—Independent but willing to share, athletic, PhD. Seeks extremely attractive, intelligent, curvaceous female, 5'3"-5'5", 28-35, enjoys sports, movies, non-smoker, with a sense of humor and touch of class. Photo/phone. NYM L270.

LI WASPy Lady—Tall, attractive, educated, 34, with values and wit. Enjoys: art, travel, outdoors, nature, music, plus. Seeks man. Non-smoker. Photo/bio. Box 321, Rockville Centre, NY 11570.

Pretty Widow—51, secure, educated, refined, warm, seeks tall, attractive, affluent, Jewish peer, to 60's, who enjoys dancing, dining, bright conversation, for permanent relationship. Bio/photo, please. NYM L265.

Attractive, Athletic—28, female advertising exec, likes city life, art, theater, Knicks, Rangers. Seeks man, 35-45, similar interests. Photo a must. NYM M310.

Attractive Career Woman—Warm, sensitive, romantic, 5'6", slim, seeking intelligent, honest man, 38-40's, with good sense of humor who believes life's experiences are more fun and less painful when shared. Note, photo, phone. NYM J326.

If You Like To Laugh—Be serious and have a warm, sensitive friend in a meaningful relationship, then please get in touch. I am 38, 5'11", slim, with interests running from music, arts and sports to taking advantage of New York. Photo/bio, please. NYM L266.

Handsome Man, 27—Seeks beautiful woman for dancing and being seen. Must understand fashion. NYM K475.

STRICTLY PERSONALS

Tall, NJ WASP, 55—Bored seeks lively NYC lady for dinner, dancing, movies. Photo/phone, please. NYM K382.

Look No Further—Tall, attractive, woman, 32, seeks gentleman, over 6', 35-50, who is sincere, honest and caring, for possible relationship. Please send note/ photo. Will do same. NYM L267.

Warm, Enthusiastic, Attractive—Jewish woman, 43, 5'4", arts, country walks, writing, tennis, swims; seeks man, 40-53, professional, affectionate, humor, marriage-oriented. Phone. NYM K383.

Warm, Attractive, Slender—Optimistic, 43-year-old woman, who believes in honesty and commitment, would like to meet single, emotionally secure man, 38-50, to enjoy country drives, racquetball, films and building a sincere relationship. NYM K384.

This One's For You—If you're turned on by a real redhead, always spot great legs and would like to match wits with a bright and breezy woman, this one's for you. If you're 38 plus, 5'10" plus, successful, secure and ready for a new relationship. Send photo/bio/phone. NYM L268.

Beautiful Blonde Doctor—27, white, Christian, sophisticated, warm, sensitive, affectionate, fun, outgoing, together woman, seeks special gentleman, 27-37. Bio, photo, phone, please. NYM K385.

Not Marriage-Minded—Desire successful, professional or businessman, 45 plus, who is generous of spirit, sincere, for theater, films, travel, afternoon tea, etc. I'm a strawberry blonde, 38, 5'4", well-rounded, nice-looking, with eclectic interests and dry sense of humor. Photo and phone a must. NYM K386.

Warm, Handsome Exec—40, literate, 6'2", athletic, never married, seeks bright, attractive, slim, sensitive woman, 25-40, for commitment. Note/photo. NYM M331.

If You Are—Looking, I am 6', 35, blonde, Jewish, set and waiting for a photo and phone. NYM K380.

Blue-Eyed Brunette—Very attractive, seeks slim, stylish, transplanted Englishman (or non-rude Manhattanite OK), cultured, amusing, educated, 29-35. Must like new music. Photo/bio. NYM M311.

Handsome, Successful Man—Mid 40's, 6'2", 180 lbs., romantic and athletic seeks beautiful, trim and intelligent lady, 30-40. Photo, phone. NYM K436.

Single, White Old Gal—Still slim and pretty, respectable, seeks right male friendship. Photo optional. NYM K437.

European Lady, Very Attractive—Self-employed, cultured, warm, Jewish, seeks sincere, caring, financially secure gentleman, 50-60, with traditional values for serious relationship. NYM K438.

Extremely Understated Guy—25, white, seeks unpretentious female, 23 plus, for romance. PO Box 1255, Kearny, NJ 07032.

Successful Businessowner—Divorced, 47, sensitive, affluent and a sparkling conversationalist, seeking a sincere, independent Jewish woman, divorced or recent widow (children are fine) to enjoy the lifestyle we've both become accustomed. Dinner, theater, social functions and travel are more fun when done in pairs. If you're between 35 and 45, and looking for a possible serious relationship then let's not waste any time. Send your letter, photo and phone. NYM K439.

45, Divorced Female—Enjoys dancing to today's music/yesterday's, lively conversation, loves excitement of Atlantic City. Seeks special man, 45-55. NYM M343.

Energetic, Sensitive, Traditional—46, Jewish female. Looking to share my life with male counterpart. NYM K441.

Slightly Melancholic—LI beauty, 37, soft, blonde, sensitive, seeks caring, intimacy, romance from intelligent, attractive, witty man, 30-45. Photo, phone, letter, please. NYM K442.

This Special, Divorced Jewish Male—Wants to meet a special lady to fall in love with. I am 47, 6', handsome, athletic, sensual, happy and positive. You are good-looking, in good shape mentally and physically, 33-38, and full of love. Note/photo. NYM M296.

Attractive, Jewish Woman—Successful consultant, 28, warm, energetic, great smile. I'm happy on a dance floor, a bicycle, or a beach at sundown. I'm seeking a Jewish professional/businessman, 28-38, caring, dynamic, handsome, lots of fun and unafraid of a good hug. NYM K470.

Attractive, Black Woman—34, seeks educated, successful, emotionally strong man, 35-45, with an interest in music, books and movies for a committed relationship. Bio/photo/phone, please. NYM K433.

Slightly Off Center—Successful, Jewish exec, 31. Above average looks, 6', 175 lbs. Seeks fun-loving, attractive, career woman to share impulsive, varied NYC escapades. Sense of humor, biting wit, a big help. Bio, phone. NYM L303.

Pretty, Charming, Vivacious—Financially secure, petite, LI widow, 46, would love cultured, secure, mature male, 46-56, warm, articulate, romantic, nonsmoker, who enjoys dining out, the arts, theater, life. NYM K434.

Help!—Attractive, 27, potential hang glider and bellydancer imprisoned on Wall St. as an investment banker, seeks man to help me break out. Send photo, phone and bio. NYM K435.

Med Student, 26—Jewish, handsome, slim, athletic, gentle, witty, unpretentious East Side condo, seeks a warm, pretty, woman, 20's-30's. Photo? NYM K432.

Live, Love, Laugh—With me, pretty woman, 28, seeks Jewish man who loves from the inside out. NYM L302.

Pretty, Slim, Petite—Green-eyed blonde, outgoing, bubbly, energetic, successful, LI resident. Seeks to meet successful, fun-loving yet responsible man, mid 40's to early 50's. Phone/photo/letter. NYM L305.

Good-Looking, Jewish Man—Successful, 25, 6'1", would like to share fun, laughter, romance with attractive and intelligent woman, 23-30. Photo/phone appreciated. NYM K447.

Playfully Serious Male—With simple tastes/complex mind, 37, attractive, 5'7", runner's body, seeks a trim, pretty lady to share insights, tender moments, laughter, each other's lasting friendship. NYM K448.

East Side, Feminine Beauty—24, well-traveled, intelligent, loves movies, theater, dining out, backgammon and more. Seeks man 29-35, handsome, fun, successful, for romance. Please don't be fat, preppy or stuffy. NYM M349.

Petite, Pretty, New England Woman—Now living in NYC. Wants to share city with a professional, Jewish man, 38-48, who enjoys travel, theater, outdoor activity and lots more. NYM L308.

Recovered Male Human Being—30, 5'10", 180 lbs., Manhattanite, Jewish-Zen. Karate adept, Russian major, (alcohol, tobacco and drug free), Porsche (944) driver, blue-jean wearer, sensitive, understanding, self-supporter, seeks female 25-35, interested in same. Photo/bio/phone, please. NYM L309.

Unique Beautiful Woman MD—34, seeks wealthy, marriage-minded man, who enjoys laughing, loving, living. NYM L310.

Successful, Sensitive, Sharing—47, 5'10", male, real estate executive, who is attractive, intelligent, forceful and forthright. My interests include tennis, golf, the arts, classical music and travel. I'm seeking a slim, beautiful woman, 28-36, who is sensual, caring and wants marriage and family. Photo/bio essential. NYM L311.

Raven-Haired Woman—49, bright, attractive, exuberant about life, non-smoker, seeks tall, Jewish man with happiness in his heart. NYN M348.

I Am:—Successful clothing executive, romantic, sensitive, professional, 34, 5'5", Jewish, French background, with the hope of finding an exciting, romantic and sincere relationship. Being happy to me is an attractive, slim and intelligent 5'9" or shorter, independent and affectionate Jewish woman to light my life. Share my interests in tennis, paddleball, billiards, swimming, skiing and enjoy music and movies, traveling. Your dream man awaits. Photo/phone/note. NYM L312.

Where Are You?—You are a very pretty, slim, 5'4"-5'8", very feminine, good-humored female in her 30's and lives in NYC, CT or Westchester. I am a caring, good-looking, Ivy grad and single parent and have my own successful practice. I'm in my 40's, 6', athletic, eclectic and an incurable romanticist. Come and let's share some meaningful time together. Recent photo and bio requested. NYM K413.

Petite, Attractive Asian, 35—Fine mind, secure, seeks attractive, intelligent man for love and family. NYM M344.

Strictly Personals ads continued on next page.

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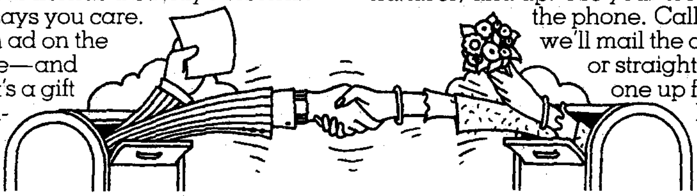

Strictly Personals Gift Certificates are available from $61 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

STRICTLY PERSONALS

A Novel Approach—Very pretty writer, with smarts, style, spunk, sensitivity, seeks the man I don't expect to meet this way. I'm a slim, much younger-looking 38, divorced, a culture/outdoors buff and undaunted explorer. You're 34-45, quite attractive, fit, successful yet soulful, subtly offbeat, upbeat, a cosmopolite who's literate, loving, looking but not looking. Photo/bio/phone. NYM M356.

Intelligent, Professional, 44—Jewish male seeks sensitive, attractive woman for meaningful relationship. NYM K454.

Jewish Jewel In The Crown—I'm all it implies; in beauty (green-eyed, 27, feminine, elegant, slim); personality (warm, romantic, unpretentious, bright, witty); creativity (art, cooking); culture (films, music, theater, museums); interests (travel, sports, history, politics, science-fic*tion, conversation*). Seeks *intelligent*, good-looking, Jewish male counterpart, 26-32, who's a real gem. No smokers, no drugs or social diseases. Note/phone/photo optional. NYM M355.

Oriental Beauty—Petite Filipina of good qualities and principles seeks reserved and kind, 40 and above gentleman. Photo/bio helpful. NYM K455.

Easygoing Westchester Male—Professional, 35, 5'6", slightly shy, caring, sharing, good sense of humor. Enjoys tennis, hiking, flying, relaxing, feeding the birds. Seeks female counterpart for friendship, loving and who knows. NYM K456.

Connoisseur?—I am a 39, WASP, 5'3", who wants to share a champagne life with a man who appreciates only the best. Phone/photo/bio. NYM K457.

Successful Private Investor—Warm, loving, educated, good sense of humor, age 43. Wants to build a lasting relationship with a woman well under 40 of similar qualities. Photo returned. NYM K458.

It's A Wonderful Life—Says pretty, slim, Jewish woman, 28, when we share old films, the ocean, Daily News to Thomas Hardy, politics, art, Beatles and more. You are an attractive, 25-38, Jewish professional. Photo, please. NYM K459.

Successful, Handsome, Tall—Slim, Jew*ish male, fun to be with, seeks a pretty*, slender, sexy, outgoing lady. NYM M357.

Catch A Rising Star—Up and coming male comic seeks quick-witted, bright *audience of one for friendship, love and* new material. NYM K460.

Cary Grant Style—Tom Selleck looks, 29, 6'2", athletic, successful entrepreneur. Warm, giving, romantic. Seeks equal female, 22-35 (model-type) for fun, friendship forever. Let's share all NYC has to offer. Note/phone/photo, please. NYM K461.

Far Eastern Allure—Paris chic, NY fashion exec, 28, seeks man of style, 27-35, trim cut, professionally tailored for friendship and maybe more. Photo/bio/phone. NYM K462.

Looking For Love—Giving/receiving. Beautiful blonde, 5'7", 41, (looks 31), successful, non-smoker, witty, likes self, city and work, seeks single, male counterpart for lively, long-term relationship. Note/*photo*. NYM L306.

Special Man Wanted—For pretty, witty, classy lady lawyer who's 45, 5'9", slim, warm, happy. I love skiing, sailing, theater, music, travel, cooking, fine dining. Am equally comfortable in jeans or lace. If you are warm, intelligent, emotionally/financially secure, interested in a quality relationship, but no games, please write. Photo, phone. NYM K463.

Rotten Intellectual—Unconventional, creative, sensual, critical, 42, 5'9", looking for an intellectual, sensual, pretty, non-smoking woman for wild time around NYC and the world. NYM L316.

A Real Woman—Warm, loving, kind, with lots of feelings to share. Successful, vivacious, very attractive. Loves fun, sun, *cozy dinners, theater, a trip to track* or casino. Seeks sincere, sensitive, emotionally mature, Renaissance man, over 40, with traditional values, for meaningful relationship. Bio/photo. NYM L337.

Beautiful, Tall, Slender—Jewish, brown-eyed brunette, seeks professional/exec., Jewish man, who's honest, kind, trustworthy, marriage-minded, 28-35, 5'10" and over, never married, non-smoker. Bio/photo/phone. NYM K468.

Handsome, European Man—PhD, 44, 6'4", seeking intelligent, sophisticated, art and literature loving woman. Photo, phone. NYM K452.

Appreciates Life—Successful, astute, compassionate Jewish woman, 31. Very attractive, sophisticated, 5'6", slim and fit. I'm a Manhattanite who adores the ocean and the country, travel, sports, dining and the arts. Seeks a bright, sharing, sensitive, attractive, highly motivated, entrepreneurial-type, athletic, single male, 32-44, who wants a meaningful relationship. Photo preferred. NYM M353.

Beat The Spring Rush—Lawyer-senior partner, 36, Jewish, very bright, witty, playful, athletic, good-looking. Seeks terrific woman. Note/photo. NYM M354.

One Man Wanted—For an attractive, Manhattan, Jewish widow. You should be solvent, 50 plus, fond of theater, travel and me. NYM K453.

Catch Of The Week—*Successful Jewish* man, ad exec/writer, 36, 6'. Good looks and sense of humor, kind and refined. Likes theater, music, sports. Seeks pretty, trim Jewish lady, 26-32, who's bright, caring, cheerful, marriage-minded. Note/phone; photo appreciated. NYM M350.

Chicken And Walnuts—I love Szechuan and a warm, sensitive, attractive, 30ish, fun, female (preferably Fairfield County). I'm 50ish, handsome, and your fortune cookie. Photo. No MSG. NYM M316.

Vivacious, Green-Eyed Attorney—28, very pretty, warm, sophisticated but down-to-earth, 5'6", looking for a man who can hold my interests, make me laugh and take me out to the ball games! Please send note and photo. NYM L274.

Blue-Eyed Blonde—31, attractive, slim, seeks warm, caring man, age 32-45. Note/photo/phone. NYM L276.

Alluring, Attentive Jewish Woman—Seeks dynamic professional, who is tall, attractive and kind, in late 30's or early 40's. I am petite, and enjoy my career, entertaining and travel. NYM M317.

5'2", Eyes Blue—52, looking for Jewish male, 55-65, who enjoys the good life. Must *be financially secure, loves Manhattan*, weekends out of city. I'm a feminine, pretty woman in own business looking for a man to make me his first priority. Bio/photo/phone. NYM L278.

Desirable Female, 33, Thin—Seeks educated, professional male, 35-40, for stable relationship. Photo/note. NYM M318.

Ice Cream And Sun!—Friendly, Jewish, modern Orthodox, lawyer (30, 5'3"), who likes to laugh, seeks warm, sensitive and witty, never-married lady for help with idea for welcoming spring. NYM L279.

She Waited Somewhere—In Brooklyn, 29, beautiful and very special, relentlessly searching for that rarest of man, a man of character and substance, possessing both heart and soul. Until then, she waited. NYM L280.

Long Island Lady—38, gregarious, attractive, career woman, seeking vibrant, intelligent, successful man, who is enjoying life, but who wants someone with whom to share the future. Send note, phone, photo. NYM J331.

Dark Hair, Blue-Eyes—Pretty, dynamic, sensuous, fun to be with, Queens/LI gal 44 years, seeks permanent New Years date. NYM L283.

Pretty, Warm, Charming—Professional, non-smoker, loves sports, theater, romance, fun. Seeks bright, emotionally/financially secure man, 35-45. NYM M319.

Attractive Jewish Woman—Seeks intelligent, personable man, varied interests, 50 plus. NYM K401.

Bi-Coastal Cutie—40, eccentric, intellectual, athletic, financially secure woman, looking for art-and-theater-loving foodie who has been analyzed. NYM J333.

Very Pretty Wall Street Lady—Single, early 30's, bright, Ivy-educated, witty, warm. Loves music, theater, travel, kids, pets, quiet dinners with good wine and good friends. Wants to be what's missing in the life of a successful Jewish man, 30's-40's. Photo/note/phone, please. NYM M320.

Would Be Pericles—30, who builds in law and steel, seeks woman within whom the muse speaks loudly for sharing conversations, country walks, theater, music, ballet. NYM K402.

Attractive Professional Man—33, 5'8", likes tennis, theater, travel, music, etc. Seeks good-looking, intelligent woman, 24-33, who enjoys life, for relationship. Photo/phone appreciated. NYM M321.

Sailor, Outdoors Person—6', 42, male WASP, non-smoker, looking for like-minded female to share the coming summer season. Note/phone. NYM K403.

Cute And Charismatic—Jewish, single, successful, 33, seeks man of substance, style, and humor, Jewish mid-30's-young-40's, for sharing the cabaret. Note/photo/phone number. NYM L281.

Young Looking, Active—42 years old, Jewish male, executive, seeks an attractive, petite, and down-to-earth female, between the ages 26-35, to enjoy all the finer things in life. Note/phone/picture if possible. NYM L288.

Good-Looking Male Entrepreneur—6', 38, seeks warm, slim, very pretty female non-smoker, 28 plus to share city life, sailing, skiing, music, more. Photo/phone/note. NYM K396.

Tired Of Running—Long Islander, 26, Jewish, good-looking, successful, seeks slim, pretty female who can enjoy playing football on the beach as well as romantic dining. Photo/bio. NYM K397.

Good-Looking, *Athletic*—*Successful* professional, 35, seeks attractive, warm, feminine lady, 22-33, for caring, laughing, loving. Photo/note. NYM L269.

Down-To-Earth—39, Jewish professional, sensitive, nice-looking. Would like to meet feminine, together, spirited female. Photo, please. NYM M314.

6'3", Very Huggable—Sensitive male, 24, seeks a nice, fun-loving woman to laugh and share with. Enjoys beach. Non-smoker. Bio/photo. Thanks. NYM K399.

Beautiful, Intelligent, Classy—NJ woman, 38, seeks quality male counterpart, 35-50. Phone/photo. NYM K400.

Beautiful Lady, 35—Loves life, laughing, growing, sharing. Looking for man of style, character, 30-45. NYM M315.

Handsome, Professional, Male—27, who is caring, honest, intelligent, loves sports, and has excellent build, seeks Jewish woman, 22-27, who is slim, very pretty and fun to be with. Photo/phone. NYM L282.

Opera Singer Seeks—Never-dull, culturally involved gentleman for friendship leading to commitment. NYM J334.

Ivy League—Single, Christian male, financially secure banker and photographer. My friends say I'm attractive, outgoing and altruistic. I'm looking for a non-divorced, attractive and charming alumna of Bryn Mawr, Smith, Vassar or Wellesley, 32-35, who includes a family in her future. Someone who doesn't answer ads. Photo appreciated. NYM J335.

Club Med Graduate—Lovely, witty, professional lady, 29, seeks secure, humorous, tall, Jewish male, 32-40, romantically inclined, possessing that wonderful inclination for the possible. NYM M322.

Spirited At 60—Tall, slender, attractive woman with style, good sense of humor, enjoys opera, theater, dancing, outdoors, seeks tall, successful man, 50's-60's. NYM L285.

Successful LI Attorney—37, 6'0". Mensch. Enjoys old movies, fine Bordeaux wine, collecting antique medicine bottles, and cruising country roads with the top down. Searching for true romance with a beautiful, slender lady. Photo/bio/phone a must. NYM M323.

Top Caliber Professional—Jewish, 53, Tall, trim, *nice appearance*, witty and warm. Enjoys tennis, travel, theater and fine dining. Seeks exceptionally pretty, shapely, intelligent woman, 33-43, 5'4" to 5'8" for meaningful relationship. No response without photo/bio. NYM L286.

Hispanic Lady Only—Must be 25-32, shapely, attractive, bright and single (no children). For a gentleman, 5'7", 150 lbs., around 40, very handsome, wealthy, simple and sensitive. Phone/note, please. NYM K477.

STRICTLY PERSONALS

Pretty, Brainy, Expressive—Slender, well-educated, professional woman, 31, multi-faceted, artistic, nature lover seeks reliable, communicative man with warmth, depth, inner strength, sense of humor, good financial prospects. Photo, please. NYM K411.

Spring Is Nearly Here—Wouldn't you like to begin again with a pretty, blonde 45-year-old widow who is secure, sincere and sexy? If you are an over 50, Jewish man who is smart, successful and sensuous how about a fresh start with a fresh face? Phone/photo a must. NYM M325.

Successful, Sweet, Slim—Sensual, blonde lady of 40, divorced, full of life, seeks a dynamic, accomplished, Jewish counterpart, 40-50, with the spirit of adventure. Note/phone/photo a plus. NYM L291.

European Lady—40, 5'4", blonde, professional, traditional values, enjoys arts, music, traveling, romance, likes to meet sincere, successful man, NJ/NY. Note/photo appreciated. NYM L292.

Tall, Slender, Sexy, Single—Very pretty brunette, professional, loves the excitement of skiing, closeness of dancing, intimacy of conversation and warmth of laughter, seeks professional male, 29-35, tall, attractive, intelligent, independent and unattached. Send bio/photo for response. NYM L293.

Specialty! Chocolate Mousse—Tall, trim, attractive, 34, LI, white gal/sales representative, artist, dancer, seeks 28-45 male. Humor, brains a plus. Photo/note. NYM K443.

NJ Professional, 50—Pretty, slender, bright, caring. Seeks warm, sensitive, financially secure gentleman to share interests, thoughts. NYM K444.

D.D.S.—36, single, Jewish, seeks professional woman, 23-32, (JD, DDS, MD, etc.) for lasting relationship, traveling and early mutual retirement. Phone/photo/bio. NYM L289.

Extraordinary Lady—Attractive, Manhattan sales professional, seeks enlightened fun soulmate, 50-58. NYM L290.

You Can't Ask For More!—Handsome, sincere, successful, athletic, masculine, adorable, considerate and a lawyer. All I'm asking for is a nice, professional, Jewish female, 22-29. A photograph will be helpful. NYM K405.

Last Of A Dying Breed—Rugged individualist, 35, successful business (non-Yuppie) with soul, ethics and a cocky sort of class. Seeks an attractive woman who's pretty and bright and who understands enough to know that the three greatest criminals this century are Hitler, Stalin and Walter O'Malley. NYM K407.

I Am A Mature—Fun-Loving, professional woman seeking a fun-loving, established, professional or businessman (age 55-60), interested in ballet, opera, tennis and dancing. NYM K409.

Attractive Male Attorney—Ivy League, 26, 5'4", Jewish seeks cute, adorable, ambitious, petite female, 23-31. I enjoy skiing, dancing, Frisbee, summers, WNYC radio and good times. Send photo. NYM J283.

Beautiful, Sensitive, Friendly Woman—CPA, early 50's, intelligent, talented, secure, seeks widower, 50-60, intelligent, friendly, secure to combine forces and live in beautiful Oyster Bay. NYM K416.

Non-Yuppie Lawyer—Handsome, slim, sincere, witty, Jewish Manhattanite, 32, 6', enjoys jazz piano, "Dallas," Howard Stern, baseball. Seeks bright, pretty, warm-hearted, down-to-earth, non-smoking woman with integrity. NYM M329.

Wanted—A woman of substance. To love, sail and listen to Mozart with. Who is herself, loving, strong, gentle, alive and singularly interesting, attractive and accomplished. As I. 35-40. NYM J339.

Where Are You?—Attractive, slim, 5'5", intelligent, Jewish female, looking for her match. If you're 5'8", 33-37, non-smoker, who enjoys antiques, traveling and animals, with sense of humor, then send note/photo/phone number. NYM K417.

Attractive, Brunette, Well-Traveled—Christian female, loves outdoors, arts, entertaining. Seeks romantic relationship with tall, professional, spontaneous gentleman with sense of humor, between 35-50. Photo/phone. NYM K418.

Renaissance Man—Divorced, 40, handsome six-footer, outstanding athletic, high IQ, involved in the arts and theater, world traveler, runs own successful financial firm. Looking for highly intelligent, athletic, slender woman with an independent nature, age 28 to 38. Phone/photo necessary. NYM K465.

Pretty, Blonde, Blue-Eyed—Female, 27, Jewish, 5'8", slim, Ivy League MBA, creative, vivacious. Seeks professional, intelligent male, 27-35, with a sense of humor. NYM K464.

6' Tall, British Beauty—33, seeks a man to look up to, play tennis with, share conversation, music, theater, country and good times. Note, photo, phone. PO Box 524, NY, NY 10028.

Tentmate Sought—Pretty, slim, liberal attorney, 32, seeks smart, straight-talking, kind man with sense of humor and integrity to share camping trips in the spring and romance for all seasons. Send note, phone, lifesize color glossy. NYM K421.

Coming Out Of Left Field?—We're talking about my home turf. I'm 32, a sports handicapper, thinly disguised as a criminal lawyer, selective of heart, slow in dance, politically left of center. If you're highly perceptive, confident to sassy, seriously pretty and looking for an edge, you just might appreciate the view. Please send photo and bio. NYM L294.

Self-Employed Arbitrageur—Homebody, non-smoker, non-drinker, early 30's. Manhattan, East Side resident, normal-looking. Frequent business attire: jeans, sweatshirt. Work-oriented to the exclusion of much else. Seeks fair-minded, drug free female for dinner, film and more, platonic or otherwise. Photo a must. Reply NYM J340.

Sincere, Creative, Handsome—I'm also male, 32, Christian, non-smoking, mildly athletic, and am an executive living in Stamford. I'm looking for a warm, intelligent, Christian woman, younger than myself, to share fun, adventure, friendship, romance. Photo, note, phone. NYM J341.

Successful Computer Professional—45, male, from Midwest, tall, lean, quiet but warm, likes ballet, modern dance, intellectual pursuits, seeks female for caring and fun. NYM K412.

Anyone For Tennis, Dim Sum And—Sushi? Chinese woman seeks emotionally mature, happy, unselfish man, 25-35, with good self-esteem. I'm 25, funny, pretty, warm-hearted, supportive and down-to-earth. No chauvinists, no smokers. PO Box 1899, NYC, 10185.

Opportunity Knocks!—Are you a pretty, slim, intelligent, dynamic Jewish female? If you are, this handsome Jewish male, 28, 5'10", 165 lbs., sincere, successful, with great sense of humor, would like to get together with you. Take a chance, otherwise we may never meet. You won't be disappointed. Write, photo appreciated and exchanged if desired. That's only fair. NYM M328.

Jewish MD, 46—Israeli background seeks attractive, intelligent, down-to-earth woman. NYM K414.

49-Year-Old Man—5'9", trim, looks and feels much younger, part-time New Yorker, frequent traveler, international background, educated and urbane seeks woman, gentle and kind, traditional, very refined, pretty, Latin-shaped, under 40, to share the delights of Manhattan, friendship and perhaps much more. Please write with photo, bio, phone. NYM K415.

Successful Businessman—33, Jewish, enjoys movies, dancing, travel, sports and a romantic setting. Seeks honest, loyal, caring, female, 21-30, with a sense of humor, for marriage. Bio/photo. NYM L295.

Smiling Irish Eyes—Petite, 28, MBA/RN, sports fan, seeks ambitious professional man, 28-36. Photo optional. NYM J342.

Attractive, Black Female Exec—35, slender, poised, witty, career-oriented but family-conscious. Enjoys good conversation, lots of laughter, tennis, shows and cozy fireplaces. Seeks professional gent, tall, lean, 35-40, well-versed, well-groomed, non-ego tripping. Race unimportant. Photo/phone. NYM M330.

Good-Looking, Sensitive, Secure—Very successful Wall St. exec, Harvard MBA, 38, 170, 6'1", warm, reliable, bright, WASP, stable, accomplished. I enjoy movies, travel, basketball, music, the outdoors. I'm curious and definitely not boring. I keep a place in the country and an apartment on Fifth. I seek a special woman: romantic, affectionate, classy and unpretentious. If you're beautiful, sensual, sophisticated, slender, 24-34, well-balanced and like to laugh, I'd like to meet you. Bio/photo/phone. NYM L296.

Warm, Handsome Exec—40, literate, 6'2", athletic, never-married, seeks bright, attractive, slim, sensitive woman, 25-40, for sharing. Note/photo. NYM M331.

Are You Willing—To enjoy life to its fullest, with an attractive, sensuous, 35-year-old, professional female. Photo/phone. NYM L299.

Blue-Eyed, Blonde Professional—Woman, beautiful inside and out, 30, 5'6", slim, warm, affectionate. Seeks Jewish, romantic man who likes nature, sports, animals, old values, ready for love, marriage, family. Photo appreciated. NYM K422.

Bright Manhattan Woman—Lawyer, 34, warm, attractive, great sense of humor, seeks intelligent, thoughtful man. Bio/phone. NYM K424.

Vibrant, Charming Male, 27—Handsome, secure, mature, educated and successful. Seeks elegant, intelligent, reliable and warm female, 26-30. NY/NJ. NYM K425.

Tall, Dark And Beautiful—Very attractive, smart, sophisticated, successful, female executive, 41, 5'6", athletic, witty, worldly, Manhattanite seeks male counterpart, late 30's-early 40's. Photo/bio/phone. NYM K426.

Attorney—Late 40's, 6', attractive, athletic, seeks that special female. She should be slim, sensitive, very pretty, 28-38, non-smoker, Christian and courageous (or curious) enough to answer this ad. NYM K427.

Capture The Heart—Of this beautiful, slender, 34-year-old, Jewish, professional woman and discover everlasting happiness. Bio/photo. NYM K428.

Sparkling, Manhattan Blonde—Professional, 31, WASP, born in the South, seeks funny, successful, but kind, good-looking, drug-free gentleman, 32-42, to enjoy movies, plays, bicycling, champagne, racquetball, sun, fun, dinner parties, shopping, laughs and happier times. Phone/photo/bio. NYM K429.

Successful, Attractive Woman—46, in need of intelligent, stimulating male counterpart who can still enjoy sharing an umbrella in the rain in Manhattan or NJ. NYM K430.

Very Sexy, Zaftig Redhead—Seeks that someone special. Phone/bio. NYM M332.

Charming, Besides Beautiful—Slim, in 40's, wishes to meet fun-loving, bright business or professional man, 40 plus, with a sense of humor. Tell me something about yourself. NYM M336.

I'd Like To Meet A Man—38-48, who enjoys life and good conversation, is caring and funny, likes running, sports, dining out, concerts, theater, movies. I'm 42, Jewish, attractive, petite. Have new career and all above interests and would like a lasting relationship. NYM M333.

Color My World—Woman of class, style, intellect, beauty and charm; mid-30's, Jewish, dreams of sharing love/life with man in 40's who possesses same qualities. Photo/phone/bio. NYM L300.

Foxy Female, Forty—Fun, feeling, fair, faithful, flexible, free, fascinating, facile. Forward photo/facts. NYM J343.

Can You Keep Up With—An extremely bright, high-energy woman? 34, Jewish, psychologist, slender, very pretty, French educated, warm and witty. Seeks intellectual equal with sensitivity, self-awareness and integrity. NYM M339.

Pretty, Tall, Slender—34, seeks dynamic Jewish man, 30's. Photo/bio. NYM L301.

Late Bloomer, 36—With Saroyanesque world view seeks non-Yuppie man who also hates foods that squeak. NYM K450.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Philadelphia Kate Hepburn—Seeks Spencer Tracy. Shapely, attractive entrepreneur with great joie de vivre and wide interests seeks lifetime hitch. The perfect mate is 40-52; a slim 5'7" to 6'; works out; subscribes to museums and opera; rushes to see new films; is civic-minded; loves his business; can order a fine wine and dinner that goes with; knows Europe; bought a painting recently and wants an equal to share it all. NYM K445.

This Is Getting Ridiculous!—If you feel the same about meeting someone special, let's give us a try. Friends seem to envy my qualities: my good-looks, fun-loving spirit, wit, confidence and success. 5'10" in jeans and sneakers, tennis, movies, travel, dancing or just watching films at home would be much better shared with an all-around, above average, sparkling, pretty/cute, down-to-earth Jewish woman, 29-35, who's outwardly independent, but inwardly wants someone's shoulder to lean on. Note/photo, and we'll talk more over drinks, soon. NYM L314.

Tall, Slender, Classy—American-born, Italian lady, early forties with great legs and personality, loves to dance and resides in Brooklyn. I'm attractive, bright, caring, sensitive, resourceful and extremely down-to-earth. Seeking gentleman, 42-48, with similar qualities for meaningful and lasting relationship. Photo, phone, bio. NYM K381.

Artistic Redhead—Small-plane enthusiast, female, 32, ex-model turned art director (owns own business), seeks commitment-minded male with successful career in the arts or advertising or commercial pilot, who flies for fun on weekends, to share city living, country weekends, etc. Photo/phone/bio. NYM L298.

Good-Looking, Interesting—5'7", slim, professional, Jewish, lively, loves music, travel seeks single, healthy, educated man with humor, 48-58. NYM K451.

6'2", Eyes Of Blue—Not too good to be true. Handsome, trim, professional Jewish male, with scientific background, thoughtful, affectionate, humorous, ah yes, modest. I enjoy travel, all sports and good food. Respond if you are a tall, thin, non-smoking, independent, vivacious, pretty Manhattanite, 27-33, and want a serious relationship. Non-verbose bio/photo/phone. NYM M346.

Vibrant, Attractive Woman—5'6", 40's, in theatrical profession seeks warm, communicative, bright, good-humored, non-smoking, secure male to share a relationship. Bio/phone. NYM K410.

Very Pretty, Bright Female—37, sense of humor, energetic, successful, seeks male counterpart, 35-45. NYM M324.

Attractive, 28, 5'4"—Park Avenue legal secretary, caring and sensitive, seeks warm, marriage-minded man. Photo/phone. NYM K404.

Honest, Kind, Successful—Italian woman, northern NJ, 33, seeks honest, sensitive, refined, successful man, 32-40, who enjoys fine food/restaurants, theater, racketball. Bio/photo/phone. NYM M358.

A Quiz—Are you attractive, successful, well-built, 34 to 44, with Travolta looks, Pacino sensitivity and Selleck charm? This attractive, shapely brunette with a great laugh and terrific smile likes everything from motorcycles to Maseratis, and maybe you! If you are emotionally mature, financially secure, fun-loving and a nice guy too, you could be my special birthday present. Photo, phone, letter please. NJ OK. NYM M313.

Handsome, Very Successful—Finance executive, 40, who likes lunches, long trips and other outdoor activities. Looking for slim and attractive lady, 25-35. Short note/photo. NYM E551.

Warm, Caring, Creative Woman—Very pretty, professional, 34, seeks warm, successful, professional man, 30-50, to share love of music, humor, life for lasting relationship. NYM K423.

Gentle, Honest, Handsome—36, professional, loves music and travel, seeks sensuous, warm, intelligent woman of any nationality to share life's adventures. Photo/bio. NYM L259.

Vivacious, Blue-Eyed Blonde—Successful Jewish female, seeks to meet attractive male, 28-34, fun-loving, warm, witty, has integrity, loves animals. NYM M340.

Looking For Attractive—Non-smoker, tennis-playing female, 25-45. I am youthful, 40, love sports, good-looking, conservative professional. Photo please. NYM K472.

Wintertime Winds Blow Cold—This season. Falling in love, I'm hoping to be. Sincere, 30, seeks you, female under 30, loving. Tell me more. NYM K473.

Warm, Blue-Eyed Blonde RN—40's, seeks attractive, stylish man, 40's, who enjoys fine dining, theater; wants to build a relationship. Photo/phone. NYM M345.

Let New York Magazine—Take you to the upscale, professional, about-town New Yorker with a median household income of $85,200. Put the working classified to work for you. Call 212-880-0732.

Wanted—One bicyclist (must be male) to share the roads, weekends and hopefully more. J382.

Animated, Adventurous, Aspiring—36, psychoanalyst, runner, great looking, irreverent; wants cerebral, slightly zany man to be real with. Photo. NYM L313.

Redhead Preferred—Successful business executive, 45, into theater, arts, travel, seeks redhead or blonde for satisfying times. NYM K471.

Decent, Intelligent, Upbeat—Male seeks similar woman. Please, no long letters. Let us discover as we talk. Let the mystique linger till me meet. NYM K469.

Pinstriped Woman Banker—NJ, 30, cute, witty, WASP, seeks sensitive, professional man with good sense of humor, 28-38, for keeps. NYM K474.

My Kids Have—Left my NJ country home and I miss them. I'm 55, vital, retired, affluent, tall, widower. Are you beautiful? Do you have a young child? Send photo with note. NYM K476.

Great Smile—Head-turning looks, classy Manhattanite, young 35, seeks loving, warm, successful, male counterpart for lasting relationship. Photo. NYM J370.

Pretty, Slim, Creative—Successful. I'd like to meet an attractive man, 45-60, who appreciates his past, enjoys his present and looks forward to the future. Photo and letter. NYM K478.

ANNOUNCEMENTS

Dear Tony And Linda—Phase 2 completed successfully. Anthony Jr. is born. Our heart-felt congratulations.

Newton—Happy, Happy 26th Birthday! Love always, Chavi.

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SUMMER RENTALS!

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 527

BY MARY ANN MADDEN

MRS. LAVALIER, PIG, AND CHOO CHOO—Barry Newman as lovelorn editor "Mrs. Lavalier," Suzanne Somers as Choo Choo, an undercover reporter disguised as a streetwalker, and Albert Salmi as retired detective Moose "Pig" Malone. Set in Chicago in the 1920s. Tonight, Mrs. Lavalier gets in a scrape with the editor over a misplaced mortuary cachepot.

I CAN'T STOP MY FOOT—Robert Klein as a musician/private eye. Lieutenant Wallaby: William Schallert.

FINDERS OF EXPIRED LEASES—Lucie Arnaz and Laurence Luckinbill star as a husband-and-wife real-estate team.

KEPT BY AN IMPORTANT MARRIED MAN— Anita Morris counsels misguided women who find themselves trapped by lonely holidays. Lance Wilder Cartier: John McMartin.

Above, the second season; television's midstream replacements. Competitors are invited to devise a title and synopsis for one such program.

Results of Competition 524, in which you were asked for the opening paragraph of a story entitled "Sunday Morning" in the style of a well-known writer.

Report: So many styles. And some, well—predictable. Others, not even thinly predictable. To give you some of what may be called the range here, consider offerings from: Kafka. Lots of Kafka. Dr. Seuss. Tennessee Williams. Calvin Trillin. John Cheever. K. Vonnegut. S. Sondheim. J. D. Salinger. Jimmy Breslin. Rex Stout. Rosemary Rogers. J. L. Borges. Ray Bradbury. Stephen King. Lots of Stephen King. William Styron. Rod McKuen. (No relation.) Jack Kerouac. Dick Francis. M. Spillane. Elmore Leonard. J. Heller. E. E. Cummings. E. A. Poe. E. Albee. C. Sagan. R. Chandler. I. B. Singer. C. Ozick. T. Pynchon. D. Marquis. And someone called Charles Pickens. Or Dickens.

First Prizes of two-year subscriptions to "New York" to:

The homosexual across the hall is squeezing Jaffa oranges.
For some time now, I have considered the taking of brunch to be the most profound moral option of our time.
In certain dorms at Radcliffe, the Sunday crossword puzzle is done in Greek letters or not at all.
Jake left. The shells have cracked.
For a woman, it is always, don't you see, eggs Florentine. —RENATA ADLER
Mark Gauthier, N.Y.C.

NICK: Today's Sunday?
JOE: Yeah.
NICK: Where's the paper?
JOE: Isn't here.
NICK: Prolly arrive at 7:30, huh?
JOE: Yeah, I guess so.
NICK: . . . The very idea it isn't even here yet.
JOE: I know.
NICK: I mean, the *idea.*
JOE: Yeah, I know. . . . — DAVID MAMET
Mark Young, address please, Seattle, Wash.

Runner-up Prizes of one-year subscriptions to "New York" to:

The bells that were ringing at the cathedral over on Eagle Street could be heard all the way down at State and Pearl Streets, the center of Albany's life force for two centuries. The sound was a Sunday sound. "I want to go to church," Helen said. — WILLIAM KENNEDY
Patricia J. Youngblood, Voorheesville, N.Y.
also prize to: John Pitt, N.Y.C.

"So your father is not down yet?"said Selena Griffin. Maud and Grover glanced at each other, and turned their eyes towards the floor. "So your father is not down yet?" she said. Her children regarded the floor with interest. "So the two of you are down first?" said their mother. They gave her a glance implying that they could hardly dent the fact. There was a pause. "Your father is late, is he not?" said Selena to whom silence was an enemy. There was a silence. —IVY COMPTON BURNETT
Tom Morrow, N.Y.C.
also prize to: Robert McLain, N.Y.C.

And Honorable Mention to:

Breakfast at Wimbledon it most certainly was not. But I offered her my thermos of Gatorade and she grudgingly gulped it down as we drove past the early morning churchgoers to the racquet club, . . . It was Lydia, a lithesome lass from Long Island I was tennis-courting in those days. Alas, the lass was not impressed. Was it my checkered pants or my chequered past? Or was it my tendency to double fault at match point? Let's face it, as my Uncle Studley always told me, "the fault lies not in our stars but in our serves." — BUD COLLINS
Mary Kathleen Faheym, Dubuque, Iowa

The two men entered and looked around, their eyes on everything and nothing in particular. Soon they were standing in front of the young man behind the counter. "Where is everybody?" asked the fat one. "I don't know." He was nervous. "I just opened up." "We know," said the other one with the cigarette. "It's . . . . it's Sunday. Most folks 'round here's in church." "You hear that?" said the fat one as he looked around. "Everybody here goes to the church." —E. HEMINGWAY
Jane Castle, Studio City, Calif.
sp. mention: Msgr. A. V. McLees, St. Albans, N.Y.;
Kenneth I. Dunn, Spring Valley, N.Y.

We rise, with eyes intent on seeing/A dish. de-lish-ous-ly a-greeing./ A dish, de-lish!/ A dish, de-lish!/ A dish de-lish-ous-ly a-greeing!/ The scent that's meant to find us waken./ We guess. Oh. Yes! It's eggs and bacon./ We guess. Oh. Yes!/ We guess. Oh. Yes!/ We guess. Oh. Yes! It's eggs and bacon! —W. S. GILBERT
Robert Dutton, Boston, Mass.

He, Einhorn, a brain, a genius, rich, the world's leading authority on everything and smart, a sharp dresser, still slim and with a halo of silver hair, why was he standing in front of a church in Chicago waiting for a woman young enough to be his great-granddaughter? True, she had plenty of good looks and class, an heiress, and she adored him, called him baby. . . —SAUL BELLOW
Ellen Burr, Truro, Mass.

"Oh, *please,* this simply cannot be Sunday," she groaned. Sophisticatedly puff-puffing on a cigarette, she was about to give up her one day of rest—yes! Yes! *one day,* to entertain stodgy English royalty at brunch. . . Trying to remain calm, she nevertheless agonized over which gown to wear—the mutton-sleeved taffeta or the empire velours. —JOAN RIVERS
Arlene A. Posner, Burke, Va.

Did you ever wonder why Sunday morning is different from Saturday morning? For example, why are there no cartoons on TV Sunday morning? It's still the weekend, the kids are home. I'm home. I guess that's why we have the color funny papers that day. And why are they called funny papers, anyway? I don't think they're funny. They're silly. They should be called silly papers.
—ANDY ROONEY
John Sobastanovich, N.Y.C.
sp. ment.: James Corbran, Hamburg, N.Y.

You can make every morning sundae morning. Why not start the day with one of our delicious . . . .
—TOM CARVEL
Aviva Presby, Teaneck, N.J.

—Where does the story take place?
In a focus group. The man from the agency asks people questions about a liquid.
—Does anything happen in the story?
The man asks: "Alpenstock?" A woman says, "Too long, foreign."
—Have we pushed at the limits of the story as a form?
"Not if the phonemes move correctly," says another man.
"Budweiser. Hasselblad." He has a degree in commercial linguistics from Hofstra. "What about Jiang Qing?" asks a woman in the focus group. The man from the agency says, "Jiang Qing is an enemy."
—When does the story take place?
Sunday morning.
—DONALD BARTHELME
Vasily J. Ginnot, N.Y.C.

Gladys Beechcroft went into the kitchen uncertain as to whether she would find a tin of kippers for breakfast. As she groped around the dark cupboard, she remembered that this was High Ascension Sunday and the new canon was to give the sermon. Kippers or not, she had no time to eat. Dressing would occupy her for at least an hour and her nails were rather in need of a coat of varnish.
—BARBARA PYM
Julia Healy, Staten Island, N.Y.

Sunday morning began here at 12 a.m., local time today, informed sources reported.
—THE NEW YORK TIMES
Mendel Steinberg, Teaneck, N.J.

The Mallorca sun was blinding as she removed her satin sleep mask at the villa. Surveying the bedroom, Colette noticed that the Porthault sheets were sullied, the Bacarat ashtray was overflowing with the Count's Gauloise butts, and the Dom Perignon was flat. Throwing on the silk Givenchy peignoir, she took a Valium from the Vuitton purse on the Louis XVI escritoire, and vowed revenge on all those who had scoffed at the name De Vignon!
—JUDITH KRANTZ
John French, N.Y.C.
sp. mention. Saul Stromer, N.Y.C.

Years later Pilar could still remember clearly the Sunday morning that General Pietro Arcadio Vargas's troops appeared suddenly in the courtyard below and dragged her father from the breakfast table across the cool tile stones. And when the execution took place she remembered the overturned cup of goat's milk and the uneaten plate of eggs that dried in the quiet heat of the morning sun. "He died like a cricket among the scorpions," she thought as she brushed away the collection of flies now gathered on the yellowed milk.
—GABRIEL GARCIA MARQUEZ
Bobby J. Ward, Raleigh, N.C.

Submitted for your approval: Howard Dole, age 42, awakens in the quiet bedroom of his suburban home. His wife is not beside him. He puts on his robe. He descends the stairway and opens the front door to get the morning paper but finds none there. He goes to the radio and turns it on, only to hear the sound of relentless static. He goes into the kitchen and finds it vacant. He looks out the kitchen window to the driveway where his children usually play, but it is silent. He opens the refrigerator door but finds no food inside. If Mr. Dole were to look up today's date on his calendar, he would find a blank space, for as he is about to discover, this is no ordinary Sunday morning.
—ROD SERLING
Wayne M. Ozzi, Staten Island

Sunday: a blossom, a bright boutonniere,
A fragile beribboned rosette;
And Sunday mornings are fairer than fair;
And I am Marie Antoinette.
—DOROTHY PARKER
Tony Lang, N.Y.C.

If Sunday night and Saturday night exist, I want to know which they are. And if I still lack the strength to know this, nevertheless one thing I do know, which is that, wherever they are, they are not there as future and past, but as present. For if there too they are the future, they are not yet there, and if there too they are past, they are no longer there. Thus, whatever they are, and wherever they are, they cannot be anything except the present. *Pasium Keloggius raisinium.*
— ST. AUGUSTINE
Gary Blake, N.Y.C.

"Damn, damn, DAMN!" shrieked Leona Prescott, striking fear in the heart of her Mexican houseboy as she heaved a Waterford decanter through the French doors leading to the pool with all the strength her delicate 5-foot frame could muster. The $1,200 piece of glass shattered against the antique hand-painted border tiles that the decorator has insisted on flying in from Skópelos to add color to the aquatic playpen high in the Hollywood hills. With a glance over her satin-draped shoulder, she noticed that a mere two or three squares of the priceless ceramic had been destroyed. Not enough. Not nearly enough. Even if she could smash every last one of them with her own tiny hands it wouldn't be revenge enough on that—that—that *scum,* grinning boyishly at her from the front page of the New York *Times* Arts & Leisure section: Trevor Prescott, her soon-to-be former husband.
—JACKI COLLINS
Margaret H. Niles, Chapel Hill, N.C.

On Sonday mourning after Satyrday night Patt McGarrity stalks back and fourth, drinking his fifth and thinking of his dead da farther and farthest from him and home. Sonday somepray mourning and hymns hum in his head leaden with nows and evermoorings. "It's all-must time," he mumbles, "for ambling churchwise, for rambling down the rood-road." Wearupon and tearupon he wends his weigh.
—JAMES JOYCE
Louise Jaffe, Brooklyn

By pirogi, I sailed to the lush pastrami fields of the West Side, disembarking at Krukowski's, a boîte so swell that canvas shoes were forbidden and shirts were compulsory. Here beflanneled lounge lizards lolled about amidst drifting petals. At a table reserved for pariahs was the quarry and next to it Judy. Oh, you can keep your gilded palaces and two pants suits but when you've mucked about the islands as much as I have, me bucko, it takes just one look to tell that she was a broken thing, a gay moth whose wings were singed by the flame that men call Broadway.
—S.J. PERELMAN
Jack Ryan, N.Y.C.
sp. ment.: Jay Livingston, N.Y.C.

Mrs. Donald Brogden put her teacup down with a loud clatter. "I say, Donnie, look here!" She thrust the newspaper under her husband's nose. The headline read: MAN DIES IN FALL FROM WINDOW. "We met him last night, Donnie. Remember that nice young Mr. Whitlock? What a dreadful accident!" "Yes, I remember him now," said Donnie. "Only I wonder . . . He was terribly afraid of something, you know. I think it's time to pay my friend the inspector a visit. I expect I'll find him in his garden, kneeling amongst the vegetable marrows."
—AGATHA CHRISTIE
Suzie Bolotin, Chapel Hill, N.C.
sp. ment.: John Lapsley, Montgomery, Ala.

You think you hear drums beating. You wake up. You listen and hear only your head pounding. A small Bolivian army held drill practice in your head last night and retreated leaving a scarred battlefield. You sit up and look out the window. It is bright orange outside. The sun is setting. It is much too early to be awake. You lie back down. You fall asleep.
—JAY MCINERNEY
Tish Hamilton, N.Y.C.

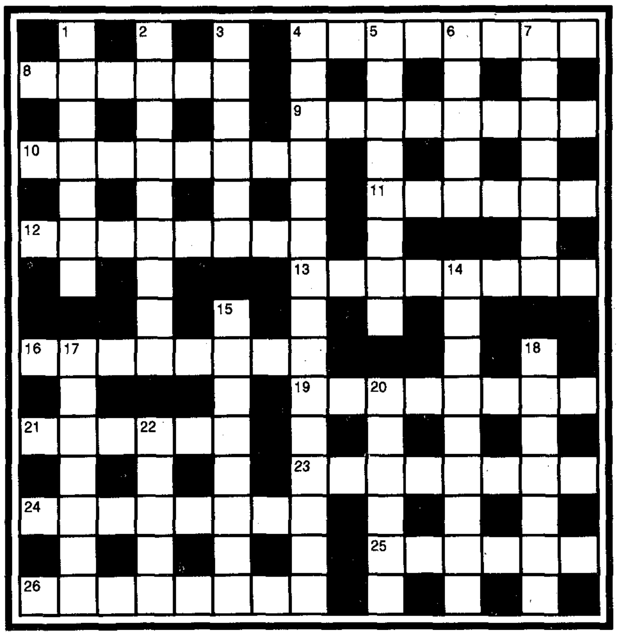
Hark! Hark!
Whisper who dares
John J. O'Connor
Is saying his prayers.
Each Sunday morning
St. Patrick's, his fief
My, Vatican Two
Turned out to be brief!
—A.A. MILNE
James Elward, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 527, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 15 issue. Out-of-town postmarks are given three days' grace.

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- **4** Cereal for smokers? (4, 4)
- **8** Worker with injured lip on head is quite flexible. (6)
- **9** Army engineers turn on a small chap coming out. (8)
- **10** Party *in some confusion* with this game. (8)
- **11** Mad Clara's sailor! (6)
- **12** Suggesting payment for the workless without payment for accommodation? (8)
- **13** Dies if so maimed and inflexible! (8)
- **16** Old slave returns with top covering to get the best result from ventilator. (5, 3)
- **19** It really is not necessary to write pointed articles against Sunday opening. (8)
- **21** A doctor was in the van—how rotten! (6)
- **23** Plant producing health-giving drink *and* tobacco. (8)
- **24** Cues held out according to plan. (8)
- **25** Measures domestic pets with a rod inside. (6)
- **26** Reticent, but pretty healthy, and certainly not loose. (5, 3)



Down

- **1** Everyone got married with only one ring between them. Is *that permitted?* (7)
- **2** Animal turns up gold in the island among the flowers. (9)
- **3** He feeds *the comedian, then* goes to get changed. (6)
- **4** Kings and queens involved in this game contest. (5, 10)
- **5** Sappers kind of silent, but still agree to another term. (8)
- **6** Prisons of many eras. (5)
- **7** Musicians grow older when dressing! (7)
- **14** One-time male admirers were certainly not go-ahead types. (9)
- **15** Hand out a box for the bracelet. (8)
- **17** Searching for someone who isn't a Conservative? (7)
- **18** They're going up, like the American currency! (7)
- **20** Twist clean string and intertwine. (6)
- **22** Yorkshire city gets ahead, one hears. (5)

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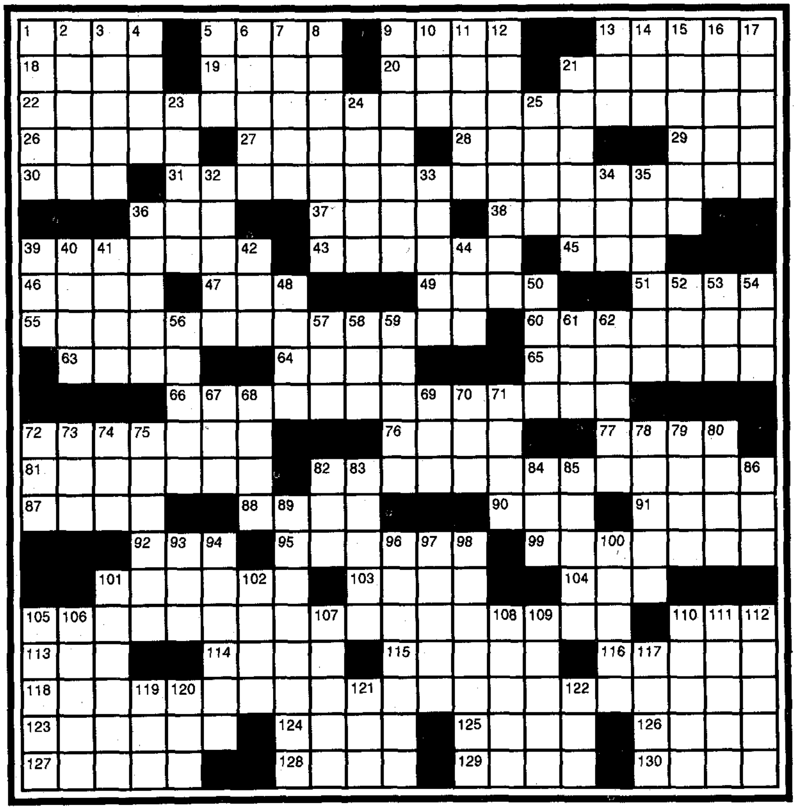
'NON SEQUITURS' : 'CUE' CROSSWORD/By Maura B. Jacobson

Across

- **1** Mary's tagalong
- **5** Hemingway's nickname
- **9** Did a takeoff on
- **13** Waddle like ——
- **18** Bitter-drug plant
- **19** Bison's relatives
- **20** Microphone shield
- **21** Alcohol-based solvent
- **22** "Stop me if ——"
- **26** Boredom
- **27** Running rife
- **28** "—— Smile Be Your Umbrella"
- **29** Luau food
- **30** Soak, as flax
- **31** "She bumped into me, so I told her ——"
- **36** Tussaud's medium
- **37** Golden Rule word
- **38** Waltz capital
- **39** "—— hangs a tale"
- **43** Channel swimmer of 1926
- **45** Expected
- **46** Berne's waterway
- **47** Feedbag morsel
- **49** Have the nerve
- **51** Use the letter box
- **55** "I can't believe my eyes, ——?"
- **60** Rogers's partner
- **63** "Mighty —— Rose"
- **64** Sculpture piece
- **65** What's-his-name
- **66** "His hen wouldn't lay eggs, so ——"
- **72** Heavy purée or fog
- **76** Tumbled
- **77** Scale syllables
- **81** They're thrown aweigh
- **82** "When I put a book on my head, ——"
- **87** Bert the Cowardly Lion
- **88** Gaelic dialect
- **90** Indiana's governor
- **91** "Fire" gem
- **92** It regulates carriers: abbr.
- **95** Knight of a 16th-c. romance
- **99** Tabby's offspring
- **101** Really torrid
- **103** Fans do it
- **104** Exist
- **105** "When I go to bed, ——"
- **110** Distaff pronoun
- **113** Oui's opposite
- **114** Hipbone prefix
- **115** Winding stems
- **116** Was muscle-sore
- **118** "He seems truthful, ——"
- **123** Kin of propane
- **124** Welles role
- **125** Greek orgy cry
- **126** Thrice minus twice
- **127** Music critic Taylor
- **128** Sp. matrons
- **129** Hollywood stages
- **130** Gardener's bane

Down

- **1** Tier
- **2** Doing a solo
- **3** Olympus, e.g.
- **4** Suitor
- **5** Nanki-——
- **6** Moving on a spindle
- **7** Peter, in Ponce
- **8** Valued old item
- **9** Rabble-rouse
- **10** Not neg.
- **11** Where Christ stopped, in fiction
- **12** Redecorated
- **13** Blackjack card
- **14** Dict. info
- **15** More's masterpiece
- **16** She played Gigi
- **17** Cinematographer's light: var.
- **21** Degraded
- **23** Autobiographical résumés
- **24** Hunting dog
- **25** Needle case
- **32** "The —— Incident" (1943 film)
- **33** Rope, in Rome
- **34** African antelope
- **35** Kind of show
- **36** Hesperus's fate
- **39** Word with Mahal
- **40** Do carting
- **41** Silkworm
- **42** Derisive shout
- **44** Statute
- **48** Bar bills
- **50** New York City river
- **52** Lend a hand
- **53** Tax agcy.
- **54** Name of thirteen popes
- **56** Uncouth one
- **57** Harbor boat
- **58** Long or Ellis: abbr.
- **59** Personnel
- **61** Michigan canal
- **62** Linger
- **67** Old World, for short
- **68** —— dixit
- **69** Goddess: Lat.
- **70** Needing a doctor
- **71** In addition
- **72** Buddy
- **73** Alfonso's queen
- **74** Alas, German style
- **75** Piercing cry
- **78** Play it to the hilt
- **79** Have the blahs
- **80** First tsar
- **82** Religion suffix
- **83** Wet-eyed
- **84** Vex
- **85** Mendicant monk
- **86** Urban R.R.'s
- **89** Stoolies
- **93** Alphabet sequence
- **94** Selection
- **96** Tennis for four
- **97** Old Greek region
- **98** Postures
- **100** Trick's alternative
- **101** —— gamut (showed one's range)
- **102** "Man —— Mancha"
- **105** Not yet up
- **106** All, to Simone
- **107** Bicuspid's neighbor
- **108** Work a loom
- **109** Like —— (probably)
- **110** Bootblack's query
- **111** Herefrom
- **112** Made a border
- **117** Mess-hall call
- **119** Amateur radioman
- **120** Jr. naval officer
- **121** Actress Balin
- **122** Toady's reply



Solutions to last week's puzzles appear on page 116.

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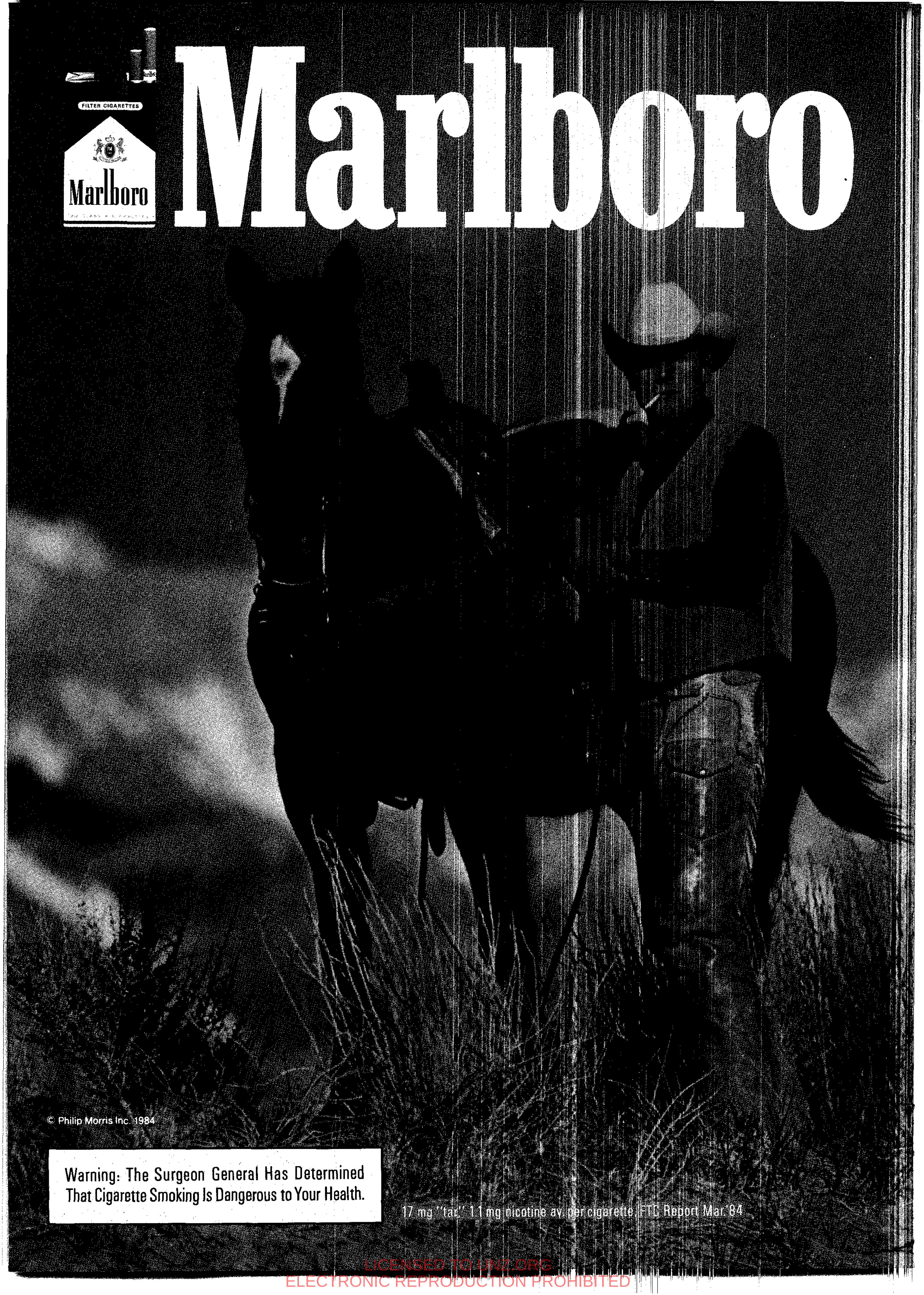
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